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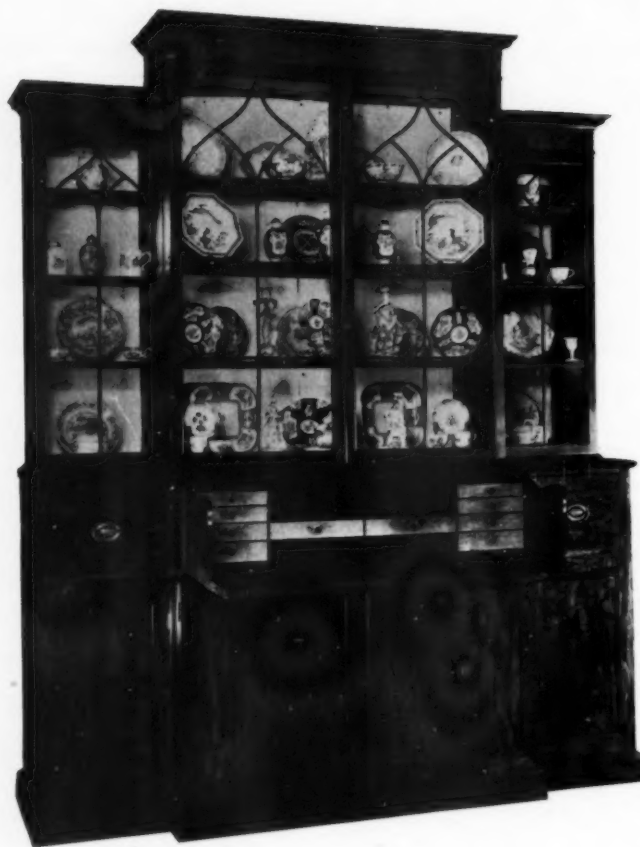


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THE ROYAL ACADEMY PAINTINGS

BY HERBERT FURST



MRS. JOHN DE LA
VALETTE

By W. Lee-Hankey

THE Royal Academy is, so to speak, constitutionally obliged to keep one eye on the past whilst the other looks upon the present. This year's exhibition, however, proves that it has in important respects kept its backward-looking eye closed and thereby jeopardized its very constitution. The President and Council have purchased several "modern" works out of the funds of the Chantrey Bequest, amongst them two by Mr. Lucien Pissarro and one, "Horse Sale at the Barbican," by the late Robert Bevan. In these two cases the risk was not great: Mr. Pissarro's pictures are in his own well-known and unchanging style, which is not very revolutionary; and Robert Bevan, who also came out of the Impressionist School and marks its transition to Post-impressionism, is dead. Surprises are here therefore excluded. It is quite another matter with Mr. Jacob Epstein, whose work also appears here for the first time, and whose admirable portrait head of Einstein has likewise been purchased by the President and Council of the Royal Academy. The purchase from a living artist implies a

sanction of his art not only past, but also future: thus is the sculptor of "Genesis" and "Rima" now acknowledged as an Academic master, for he has not changed. But, indeed, the Royal Academy has suffered a sea-change—"see-change" were a better way of spelling this mystic word—or Mr. Sickert would never have been made an R.A., and Mr. Stanley Spencer never, never an A.R.A. Were old Sir Joshua in the flesh and not in that untiring bronze which enables him to hold up his painting arm for ever in the Quadrangle below, and were he able to perambulate this exhibition, and were he to see Mr. Sickert's two pictures and Mr. Stanley Spencer's six, he would, one imagines, hie himself to his present-day successor and, spluttering snuff and indignation, demand to know what in the name of Raffaele and all "authentick models" Sir William Llewellyn was up to. And I don't think Sir William would know what to say.

The fact is the Royal Academy has ceased to be academic in the Reynoldsian sense. True, there is no radical difference between Mr. Epstein's "Einstein" and Sir Alfred Gilbert's



MISS IRIS BALLARD

By Francis E. Hodge

"Paderewski" which companions it; and even Mr. Munnings might have a good word to say for Bevan's horses, seeing that he has now himself discovered that nature is not *everything*. I allude to the fact that he exhibits two pictures painted from statuettes, and for which therefore the late Pilkington Jackson and not nature furnished the model. But when we come to full academic honours for Mr. Sickert and the honours of associateship for Mr. Stanley Spencer it is another matter. One must assume that it is the late Walter rather than the present Richard Sickert they have honoured; for I cannot bring myself to believe that his work as it now is should be set before the public, and still less the art student, as academic, *i.e.*, worthy of emulation. Mr. Sickert has every right as a veteran to amuse himself with blue pigments, but it would be disastrous if students hoped to acquire from them "that idea of excellence which is the result of the accumulated experience of past ages," to quote Reynolds once more. As for Mr. Stanley Spencer, he is surely the most remarkable man living, for he is apparently able to take leave of his senses and to let them carry on without him, when he likes. In the sane and rather moving "The Angel,

Cookham Church" he is obviously still present and "producing" the performance; in the, over life-size, "Portrait" his attention seems to have momentarily relaxed; but in the rest of his pictures, four of them, he seems to have abandoned his task. It is a Pirandello-like situation, *characters* not so much in search of an author as of a producer, who will see that the stage is properly set, that the characters are properly dressed and walk on in proper order. These works are astonishing, quite as astonishing as some works of nature, in fact I am rather inclined to rank them as such; but they have certainly no business in the Academy.

The rest of the show is plain sailing, in spite of some great contrasts. For example, Mr. Augustus John's "Major Clifford Hugh Douglas," Mr. Gerald F. Kelly's "Sir Almroth Wright," Mr. Glyn Philpot's "Vivian Forbes," Mr. Harold Knight's "Arthur Grenville," Mr. James Gunn's "James Pryde," Miss Cathleen Mann's "H.R.H. Prince George" and Mr. Arthur Norris's "The Very Rev. the Dean of



JAMES PRYDE

By James Gunn



(Above) "OUR LITTLE STREAM, LAMORNA." Diploma work by S. J. Lamorna Birch, R.A.
 (Below) "THE QUEEN'S VIEW," LOCH TUMMEL, SCOTLAND. By S. J. Lamorna Birch, R.A.

St. Paul's" are all differently conceived and painted; some have a greater, some a lesser purely æsthetical value, but they are one and all obviously *good* portraits. To analyze their merits would take more space than I have. In Mr. Gerald Brockhurst's paintings, notably the "Jeunesse Dorée," one notices less the portraiture than the extraordinary *finish* which this artist gives to his work and which is, to the public, a by no means contemptible proof of value.

A similar kind of proof is to be found in Mr. Charles F. Goldie's portraiture of Maori chieftains: it is admirable and of great associative interest as well. Mr. Frank O. Salisbury's "John Wesley" also deserves special mention because the artist has with skill given an impression of actuality where obviously he could not have anything but the driest data to go on. One returns, I am afraid, again and again to the portraits because it is here, it seems, that the artists do themselves more justice. For example, Sir John Lavery's "Miss Diana Dickinson," Mr. Richard Jack's "Col. George Chrystie," Sir William Rothenstein's "Two Students," Mr. Simon Elwes's "H.R.H. the Princess Royal," Miss Ethel Gabain's "Miss Flora Robson as 'Lady Audley,'" Mr. Brundrit's "'Fresh Air' Stubbs" and Mr.

Harold Knight's "Viscount Rothermere," and Mr. Rex Whistler's fantastic "The Misses Penelope and Angela Dudley Ward" have all their *spécial* if often very different forms of appeal because underlying them is the idea of portraiture. For some reason, however, *portraiture* in landscape is generally boring, no matter how well it is done—and there are, one might say, a majority of such exceedingly competent landscapes, too many to mention. But what remains in one's mind are such things as "The Gamekeeper," by Mr. Douglas Bliss, or "Farming Pattern: Hillside, St. Ives," by Mr. Thomas Maidment; "Early Spring," by Mr. Geoffrey A. Baker; "The Little Harbour," by Mr. E. T. Holding; and, above all, "Hughenden Valley," by Gilbert Spencer, and Mr. Algernon Newton's "Townscapes," and several of Mr. Padwick's quite "unnatural" but for that reason so much the better pictures.

I have already outrun my allotted space and must conclude by saying that this present exhibition has perhaps more interest than its last predecessor and that amongst its water-colours, prints and drawings are things worthy of the greatest admiration, to mention only one of them, the very slight but admirable "'Final Call' (Mr. Galsworthy)," by Mr. Thomas Derrick.



JANE

By Edmond Brock



(Above) THE VIADUCT By H. Watson
 (Below) ROAD TO THE MOUNTAINS, CAGNES By Sir H. Hughes-Stanton, R.A. (Copyright reserved for artist by "Royal Academy Illustrated")

ROYAL ACADEMY SCULPTURE

BY KINETON PARKES

THE sculpture of the Royal Academy has definitely improved in quality during the last few years. This is partly due to the insistence of the critics; to the more enlightened attitude of the Academy, but most of all to the general enlargement of the view of sculpture. The old prepossession that sculpture was the craft of modelling is gradually being eradicated and a recognition that carving possesses an equal status is gaining ground: not the carving of the formatore with his pointer, but the direct, and less direct, carving of the artist himself. This is apparent in the present exhibition to a limited—too limited—extent. The outstanding pieces are so carved: the pointed marbles but few in number and of the usual mediocre mechanical description. The modelling for bronze is of a high quality, and there are a few such plastic pieces which show a high degree of accomplishment. The presence of work in the last year or two by Frank Dobson is an indication of the widening of outlook both of the Academy and of the artist fraternity. The education of the public in the plastic and glyptic arts must have already begun, although the sculpture galleries continue to attract less attention than those devoted to painting—a most absurd state of things.

There are no artistically important large works this year; such as are exhibited are middle-class and old-fashioned, according to the bad old tradition cherished by committees for memorials. The largest in scale is the huge head called "The Steel Puddler," by Sargeant Jagger, in the Central Hall, in which realism is modified by exaggeration. The colossal "Livingstone," the model for the statue to be erected at Victoria Falls, by W. Reid Dick, will be impressive when placed at its site. Other models are those of Adam Lindsay Gordon, the Australian poet, for his centenary at Melbourne, by Paul Montford; and Richard Trevithick, for University College, London, by Leonard S. Merrifield. Sculpture seems to be reduced to an absurdity as placed on the model of Sir Edwin Lutyens's Metropolitan Cathedral of Liverpool. In the first place the design does not call for sculptural decoration,



"REVERIE"

By Gilbert Ledward, A.R.A.

and it is impossible as structural. The models by W. C. H. King and C. S. Jagger seem to be about the same scale as the dummy scale-figures placed at the entrance, and elevated so far from the base will have no significance at all. When will architects begin to appreciate the function of architectural sculpture?

That William King possesses this sense is to be seen in his Hopton Wood stone "Group" in the Lecture Room, where there are more than a dozen carved pieces of some appeal and character apart from any architectural basis, or of even monumental character. Abraham Lozoff, the Slav Jew working in London, a truly authentic glyptic artist, exhibits a group carved in Derbyshire-spar, "Christ on the Road to Jerusalem"; Gilbert Bayes, a group in stone called "The Waters' Caress," a double relief in this artist's ingenious manner; Arnold Wright, a statuette group in Hopton Wood stone, "Sleep and Her Sister Death"; Charles Wheeler, a stone group, "Perpetuation," of imaginative quality; William McMillan,

ROYAL ACADEMY SCULPTURE

"Mother and Child," in Portland stone; and Allan Howes's marble "Statuette Group." The rest of the carved pieces are busts or heads, a delightful one being Gilbert Ledward's "Reverie," in bianco del mare, his only exhibit this year, and too badly placed to show its real beauty of cutting and light and shade. A "Torso of a Modern Greek Woman," by Elisabeth Wolff, is in marble. Statuettes in stone, very good in their attempts at glyptic expression, are "Rosa Mystica," by Aelred Whitacre; "Spring Song," by Benno Schotz, of Glasgow; two illustrations of "Through the Looking Glass," by Winifred Leveritt; and "Mourning Woman," by Richard Garbe. "Sea Nymph" is an interesting relief in green slate, by Alexandra Marshall. A bust of His Majesty the King marks a departure in royal portraiture; it is carved in stone by W. Reid Dick. Of the wood sculpture the most striking example is "Dolor," in quebracho hard wood, by Stepan Erzia, in which the face is carved and polished, and the hair left as found, a striking specimen of the art of making use of offered opportunity by material. A striking piece by James Woodford is "Young St. John," a statuette for Kippen Church, Scotland—a long, long figure, approaching the primitive negro distortion in character. For the Church of St. Simon Stock, at Putney, Lindsey Clark has carved the patron saint in more naturalistic guise.

Several good animal pieces include some carved in wood: Alfred Oakley's delightfully pictured and worked "Country Life," a group of fowls, and another is a dainty "Gazelle." Heavier in subject and workmanship is the "Indian Rhinoceros" by John Sykes. Edmund Ware's "Pigeon" in black marble is well carved. The most important piece of animal sculpture, however, is the "Spider Monkey" in bronze by Herbert Palliser, an intriguing essay in modelling perfectly achieved, and it is pleasant to greet the return to this form of art of one of its chief masters in this country. "Boy with a Turkey" is a small group in bronze by Hermon Cawthra, "Sea Lions" by Charles Graveney another, and still another Richard Garbe's "Girl and Macaw." Herbert Haseltine's "Hot Night" is a good example of this accomplished animal portraitist's studies of racehorses; and Charles Wheeler is seen turning animal naturalism to decorative uses in his "Springbok" in gilt bronze, a model for figure in South Africa House.

Charles Wheeler has experimented in decorative patinas and other features in the portrait of his wife and "Head for a Figure of 'Spring'" with excellent result, and Mrs. Muriel Wheeler has followed suit in her "Carol Rosemary." One of the most distinguished of the busts is that of "Miss Mary Gibson" by Robert J. Emerson, a refined and



SIR OSWALD MOSLEY, BART. By Sigmund Strobl

graceful portrait. Refinement, largely suggested by its subject and admirably responded to, is to be seen in the head of "C. F. A. Voysey, Esq.," a beautiful work by W. Reid Dick. As a contrast there is Sigmund Strobl's (the Budapest artist) large dynamic bust of "Sir Oswald Mosley, Bt.," a vigorous and highly naturalistic evocation. No less so, though the vigour is exchanged for pathos, is the striking bust of "John D. Rockefeller, sen.," by Benno Elkan, one of the exiled artists from Frankfort-on-the-Maine, a work full of feeling and understanding by an accomplished modeller. David Evans's "Portrait Bust" is a graceful piece, as is also C. W. Dyson-Smith's "John, son of Sir Victor Warrender," and John Kavanagh's "Bronze Head." It is cheering to meet with Frank Dobson's admirable "Mrs. Neville Lewis" in this gallery.

ARCHITECTURE AT THE ROYAL ACADEMY

BY J. G. NOPPEN

THE most prominent exhibit at Burlington House is the model, 1 in. to 4 ft. in scale, of the Metropolitan Cathedral of Liverpool, designed by Sir Edwin Lutyens, R.A. It stands in the middle of the Central Hall. The importance of this church, which, in size, will be second only to St. Peter's, Rome, entitles it to especial consideration. The architect appears to have been influenced by St. Sophia's, St. Paul's, and works of a like kind. The mass is suggestive of Byzantine, the detail is Renaissance.

The detail, which includes some large features, strikes the first jarring note. It seems to draw the attention from the designer's main achievement, and to deprive his fabric of dignity.

Within the huge central arch of the west entrance, is a relatively small but adequate door leading into the church; this has been given an imposing frame of columns, pilasters, and pediment for which the need, in this position, is not clear. Immediately above is an arched recess in the depths of which is some sculpture set in a roundel. From a ledge over all this rises a columned and pedimented niche containing a Crucifixion, with the Blessed Virgin and St. John on either side. These lateral figures are enclosed by isolated columns, only the central niche having a pediment. The value and importance of the sculptured group is spoiled by its incongruous architectural frame; and the whole composition destroys the monumental effect of the great archway. Smaller details include Renaissance windows, figures on the exterior wall angles, and some plaques on the east front. The mere removal of all non-structural forms and features would be both an improvement and a saving of money.

The question arises as to the architectural significance of this cathedral. It does not represent the latest expression of a traditional building art, as did St. Sophia's; nor has it the logical, structural character of Wren's masterpiece. Serious consideration proves it to be the ordinary product of office draughtsmanship in which familiar forms have been employed on an unusually large scale. The projections which rise above the transepts, and the little "spires" set upon the eastern arm well illustrate the danger of trying to create buildings on a drawing-board. Sir Edwin has compiled an imposing-looking essay in imitative design; but it has no significance in the story of architectural progress.

The drawings in the Architectural Room ably represent the varied work of the present-day moderate school. There is little to occasion enthusiasm or surprise. Judged by orthodox standards, there are many sound designs.

The new buildings for Ampleforth College (1353) by Sir Giles G. Scott, R.A., will probably be more widely admired than some of his earlier work. Sir Giles still seeks for an architecture based on Gothic; he pursues a middle course. The designers of houses, who still turn to the past for inspiration, are producing pleasant enough dwellings, as, for instance, Nos. 1325, 1331, 1337, and 1351. Mr. Guy Dauber's house in Sussex (1358) is, however, undisguised sham Tudor, and cannot be accepted without protest. The design is

scholarly; but it is copy-work, and cannot rank as an example of XXth century building art.

Mr. Charles Holden's London University (1341, 1376 and 1377) offers little scope for argument, or complaint, and is unlikely to excite the critics. It has dignity, and a gratifying lack of tiresome detail; it will fit harmoniously into its surroundings.

Mr. Percy Thomas's Great Hall, Swansea (1383), "to house panels by F. Brangwyn, R.A.," is a work of considerable interest, and such co-operation between architect and decorator might lead to the growth of a fine tradition in civic building. The sculptor should also be called in to exercise his craft where the occasion presents itself. Here, there is hope.

In contrast, the poverty of Mr. Maurice E. Webb's design for Government House, Cyprus, is distressing. The main block is a feeble echo of the XVIIIth century; but the lower story, on each front, has a projecting "Gothic" arcade in a style related to that of St. Pancras Station. The arcade is returned laterally on the garden side, and the plan may have been suggested by an Abbot's Hall with the adjoining cloister. A domed, central tower contains the "Gothic" triple arched entrance. Such mixtures of sham styles betray an entire absence of creative building sense.

The Exhibition Committee has given great prominence to architecture in placing the Liverpool model in the Central Hall, and a greater interest is likely to be shown in the subject.

A review of the whole display, drawings and models, suggests the difficulty of producing noble buildings anywhere save on the site of the work. No great period saw any such preliminary attempts to create them on paper as are usual to-day. We cannot return to the methods of centuries long past; but we might try to emulate their creative energy, instead of copying, mutilating (sometimes called "refining"!), and adapting their forms. To do so would necessitate some change in architectural education and procedure. More would be learnt and done on the actual work than in the office. The study of structural methods and problems would usurp much time usually given to draughtsmanship. Knowledge of construction and first-hand acquaintance with materials would be gained at the expense of familiarity with the "orders." Forms and units would become customary, and design would be the outcome of their adaptability to fulfil different purposes. They would be developed by constant experiment in building, not on paper. Painters and sculptors would complete the fabric, rather than impose trifles upon it. Capricious design would give way to an artistic building tradition. Drawings would then illustrate ideas which their owners understood. At present, the architect is plainly ignorant of what his drawings really mean, and their material result is often as disappointing to him as to the public. The drawing-board will continue to prove barren as the possible source of a great architecture. In the development of a practical building art lies a more promising way to better things, and to a more interesting architectural exhibit at the Royal Academy.



PORTRAIT OF QUEEN CHARLOTTE, WIFE OF KING GEORGE III
By Thomas Gainsborough, R.A.

Reproduced by courtesy of Messrs. Frank T. Sabin



THE DEVELOPMENT OF THE ENGLISH CHAIR—I

BY HERBERT CESCINSKY



Fig. I. THE GUILD MASTER'S CHAIR IN ST. MARY'S HALL, COVENTRY. Middle XVth century.
The work of the Carpenter

The arms at the top are (right) the Elephant and Castle, the arms of Coventry; (left) the "Leones Leopardes," the Plantagenet arms of England



Fig. II. BACK VIEW OF GUILD CHAIR IN ST. MARY'S HALL, COVENTRY

IN tracing any theory of development, it is easy to be led astray by ignoring examples which conflict with fixed ideas. Where such omission is deliberate, the inquirer is worthy of no such name; he is dishonest; too indolent to pull to pieces any elaborately constructed theory and to start again. On the other hand, the one who fails to search for facts which militate against the position he has taken up is hardly less blameworthy. It was not indolence which led Charles Darwin to keep his grand idea of Natural Selection as a dominant cause of the Origin of Species

to himself for more than a quarter of a century; it was the painstaking search for facts which might have conflicted with his theory of development.

The student of English furniture is in a similar position, with the added drawback that the examples for which he seeks are inanimate things, liable to decay, and irreplaceable when once destroyed, whereas, in Nature, life follows death almost in one unbroken chain. Darwin had, therefore, the great advantage that if his example of yesterday had died, the race itself was still being perpetuated. He had only to search in the remote corners of the earth, in

person or by deputy, to find what he wanted, if it existed at all.

The student of the development of a nation's handicrafts has no such good fortune; he can only base his ideas on that which exists, and for this he has to search with the utmost diligence, ignoring no example or factor, however insignificant it may appear to be at a cursory glance. He is at a serious disadvantage,

If we had been fortunate enough to possess a student-observer who had lived an unbroken life of a thousand years or more we might have known a good deal about the actual age of many examples of English furniture and woodwork, instead of having to fall back on meagre opinions, such as stating the approximate date of the inception of the style itself. Circumstanced as we are, at present, the most erudite can do no



Fig. III. DETAIL OF THE BACK FRAMING OF THE OAK GUILD CHAIR IN ST. MARY'S HALL, COVENTRY

at the outset, for two reasons. Rarity and value, in terms of money, being almost inseparable, at least as far as furniture and woodwork are concerned, he has to deal with a host of forgeries, deliberate fabrications for gain and intended to deceive, which have always led so many writers astray. Secondly, he must remember that later copying is always possible, in fact inevitable, no matter however innocent of deception such copy may have been at the outset. The word "later" is obvious. It is easy to duplicate anything, after a fashion, once it has come into existence, but it is impossible to do so before. Therefore the copy must be later than the original; that is self-evident, but there is such a tendency to rank originals and copies together in point of antiquity, if not in intrinsic merit, that these later attempts become a serious pitfall to the student. This applies to the arts and craftsmanship throughout Europe, if not the civilized world. Indeed it is doubtful, in the light of the Benin idols made in Birmingham, if the term "civilized" is not an unnecessary restriction.

more, unless authenticated documents are forthcoming to reinforce these "expert" opinions with actual facts. It is curious to note, when such records exist, how often they topple over our preconceived notions instead of endorsing them. Clerical registers are often invaluable in this respect, as they are generally well preserved (not always), fairly authentic, and, in most cases, a blunt record of purchases or gifts without favour or ulterior motive. Thus, we find, perhaps, that the "genuine" oak chest in the style of the Tudors, preserved in a country church, was made by a local artisan in the days of Queen Anne; or that another, such as the notable example at St. James' Church, Louth, was completely "made over" (and spoilt) in the latter part of the XVIIth century. One has not only to search the church records to find out these facts, but also to use both knowledge and vision in their interpretation.

This leads, naturally, to the fact that all inquiries regarding English furniture, in the first stages of its development, must begin with

THE DEVELOPMENT OF THE ENGLISH CHAIR



Fig. V. EXAMPLE OF THE WONDERFUL CARVING OF THE MIDDLE XVTH CENTURY
The Bressummer of a Rood Screen

the Church. Here one meets with a formidable difficulty at the outset. Ecclesiastical and secular furniture are not distinct at all; they intermingle in the most perplexing manner. Leaving aside secular gifts to the church, chairs, chests, altar tables and the like, which are fairly obvious, we have to remember that the Trade Guilds of the Middle Ages were, in their character, both clerical and secular. St. Mary's Hall, at Coventry, was the Hall of the Clothworkers' Guild, dedicated to St. John, St. Mary and St. Catherine, and must have been something very different to a mere Trade Guild, in Plantagenet times, when the supporters of the arms of England were the "Leones Leoparden" of Glovers' Roll.

Another point to be remembered is that our subject, the English chair, does not begin as a chair at all. The German *stuhl* is, in itself, significant, the modern perpetuation of an old name for an ancient thing. Even in England, in a somewhat obscure way, the former dignity of the chair is still preserved. We refer to "the chair" as something important, and the "chairman" as a title of honour, varying in

degree from the Speaker of the House of Commons to the presiding director at the meeting of a limited company, and even down to the man who wielded the hammer at an old-time music-hall, in the days when it most nearly approached a hall of music.

The encyclopædia will tell us that a chair is a movable seat with a back, with or without arms, made to accommodate one person, but the name derives from the Latin *cathedra*, the Welsh *cadaer*, the Portuguese *cadeira*, and the old French *chaïere* or *chaere*, all indicative of an ecclesiastical origin. On the other hand, the German word *stuhl* suggests a seat for one person without back or arms, the real progenitor of the English secular chair—the stool. There are several reasons for such a development. The chair in the church would have been either the throne of a high dignitary, such as a bishop, distinct and apart, or coupled together as choir stalls or miserere seats, and to have transferred such pieces, or even the idea of them, to castles or secular houses must have savoured of sacrilege, an idea which would die very slowly. Even in the years of the



Fig. IV. SIDE VIEWS OF THE GUILD CHAIR IN ST. MARY'S HALL, COVENTRY. This chair is a fragment of a triple throne, for the three Guild Masters of St. Mary, St. John and St. Catherine. Note the end on the right is incomplete. On the spandrel on the left is carved the effigy of St. Mary. (See "Early English Furniture and Woodwork," Vol. II, by the author and E. R. Gribble, for a full account of this unique chair.)



Tudors, chairs were never common—one for the lord and a smaller edition for the lady, on the dais in the great hall of the house, were all that the furnishing idea of those days attempted, and for the stranger, other than the specially honoured guest, to have occupied either would have been a grave affront, almost akin to the casual visitor occupying his host's bed without invitation.

There was another reason, and a very practical one, why the chair never supplanted the stool, as a seat at table, even as late as the Restoration. The hospitality of early times was very elastic, as barons feasted with their retainers, and those of their guests, "in Hall," and a hundred or two might sit down one day, and a bare dozen the next. If we examine the late Gothic tables (there are examples at Penshurst), it will be found that the cross-rails uniting the end trestles (needless to say, tables

and chairs in those days possessed no legs) are secured by wedges, so that they can be taken apart and stowed away when not required. For stools, such a contrivance was unnecessary; they could be "nested" and piled. If now we further examine a Gothic stool (there are several examples illustrated here), it will be seen that it is deliberately designed for this "nesting," or close piling of one on another, with the least possible waste of space.

Another reason why the chair with arms would not be popular, or even convenient, is that in Tudor times armour was worn habitually, and swords were usual until much later. When chairs with arms came into general use, swords were left in the ante-room while meals were in progress, although the comfort of the sitter at table may not have been the principal reason for this.

THE DEVELOPMENT OF THE ENGLISH CHAIR



Fig. VI. OAK CHEST IN COVENTRY CATHEDRAL. Note the applied tracery of the front and compare with Fig. VII. The work of the Carpenter in the late XVth century

In the study of the development of English furniture and woodwork in its most general sense (chairs are, of course, a part of such evolution, although only in a minor way), there are two events of immense importance, the effects of which were vast and enduring. These were the Black Death of 1348, and the Dissolution of Monasteries in *circa* 1520. It may be interesting to trace the effects of both on the development of English furniture and woodwork.

The Black Death, a bubonic plague, appears to have arisen in China in 1344, and to have travelled across Asia into Europe via the Mediterranean shores; carried, no doubt, by the caravan routes of those early days. Contemporary accounts state that its approach was marked by a mephitic cloud, and, in Europe alone, it accounted for twenty-five million deaths at the most modest estimate. In England, in the space of four months, more than one third of the entire population succumbed. It seemed to attack the strong and well-nourished as well as the weak and the poor. Four archbishops and a daughter of the King (Edward III) died from it. The plague became sporadic, returning again in 1361 and 1369, but with diminished severity.

The first effect of the Black Death was to create a scarcity of labour, and wages rose enormously, in spite of royal proclamations and

Statutes of Labourers, with threats of severe penalties. Governments have often attempted to interfere with the law of supply and demand, but never with success. Before 1348 serfdom had been the rule, but the Black Death almost emancipated the serfs, although famine and scarcity had been almost unknown before; yet after 1361 the status of the labouring classes had so improved that, until the close of the XVth century, a given scale of subsistence which could have been procured with fourteen weeks' wages would have taken twenty in 1530, forty-four in 1564, fifty-two in 1593, and sixty-eight from 1805 to 1830. It is only by a comparison such as this that the diminishing reward of the artisan through the centuries can be appreciated.

The second effect of the plague was to materially reduce the standard of skill and knowledge, as so many, possessing both, fell victims to the pestilence, and with them died their ability. It is literally true to say that the Black Death did more than anything else to radically modify the Gothic. Before 1360, the Pointed style (to give it its true name) was a science rather than a manner. Were naves and chancels of great height required on limited sites, the Gothic could solve the problem where the trabeated or lintel architecture of the Greeks, or the Roman arcuated style failed utterly. It is the marked feature of the Early

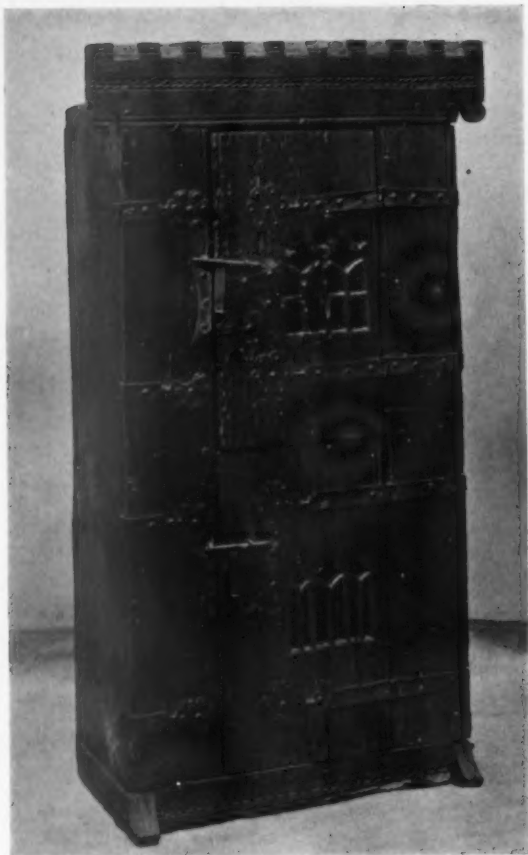


Fig. VII. OAK STANDING CUPBOARD. The work of the Arkwright of the post-Dissolution period. Note the door construction and compare with Fig. VI

Gothic that it is not construction plus ornament, but ornament which is in itself constructional. It is only with the Perpendicular that the style itself tends to become meaningless, thereby paving the way for the Renaissance, where construction was almost entirely subordinated to ornament. We shall find the same evolution (or should it be devolution) to be true of English furniture as it proceeds.

Another matter in which it will be as well to have a clear understanding is the status of the woodworker in the XIVth century. At the top was the carpenter, and he figures, very often, as a compound of architect and clerk of works, under the title of Master Carpenter. Thus, Hugh Herland was the Master Carpenter when the great oak roof of Westminster Hall was added to William Rufus's building in 1395,

and, as such, he was invested with almost royal powers.

The next in order to the carpenter, but on a far lower plane, was the *huchier* or arkwright. It must be remembered that, in the XIVth century, the language of the great in England was French. Edward III knew no other tongue; the speech of his people was utterly foreign to him. Hence the term *huchier*—a maker of hutches or chests. It is only at a far later date that the woodworking trade splits up, and we get the chair-maker, the turner, the carver, the joiner and the cabinet-maker.

How far the available knowledge of the woodworking trade was centred in ecclesiastical or semi-clerical guilds we do not know exactly, but the Dissolution of Monasteries from 1520 to 1540 certainly drove much of the finer craftsmanship away from the ecclesiastical establishments, to haunt thicket and forest as outlaws or "masterless men." The laws of that period which regulated labour were severe to the point of savagery, and no worker could wander abroad without the licence of his guild or the permission of the lord of the manor; hence the title "journeyman," which, at that time, had a real meaning. After the Dissolution, the Gothic in woodwork became almost unknown, at least in its finer traditions, the skilled artisans who remained turning to the new manner, the Renaissance, which had been



Fig. VIII. OAK GOTHIC STOOL. The construction is adapted for piling and close stowage

THE DEVELOPMENT OF THE ENGLISH CHAIR

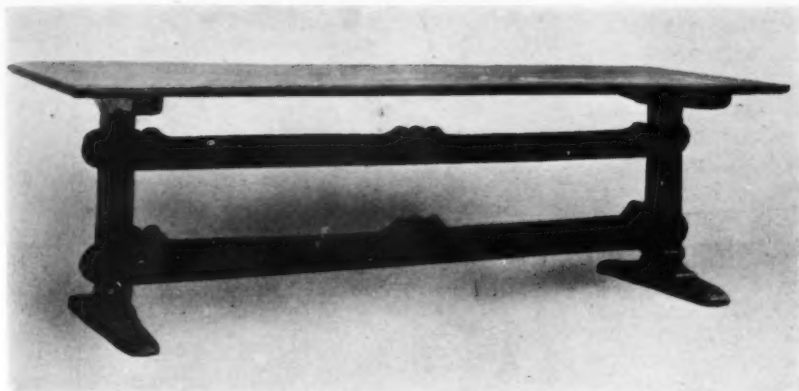


Fig. IX.
TYPICAL FORM OF
GOTHIC TABLE

introduced by the agency of Pietro Torrigiano (or Peter Torrisany, as he was known in England) when Henry VIII built the tomb for his father in Westminster Abbey. There remained only the arkwrights, or *huchiers*, who still followed the Gothic manner of their fathers, but in the most ignorant fashion. Thus, the post-Dissolution Gothic, in woodwork, cannot be compared for a moment with that of an earlier date, the product of the carpenter. The former is so archaic and crude that many have fallen into the error of dating it from a much earlier time on the score of this crudity



Fig. XI. OAK BOX STOOL. Early XVIth century



Fig. X. OAK BOX STOOL. Late XVth century

alone. The true Gothic carpenter would never have been guilty of piercing solid panels with rough tracery, as in the instance of the standing cupboard illustrated in Fig. VII. When he used tracery, as in chancel and rood screens, he either constructed or applied it. A comparison between this cupboard, which is really mid-XVIth century, with the oak guild chair from St. Mary's Hall or the chest in Coventry Cathedral will show the difference between the work of the carpenter and that of the arkwright in an unmistakable fashion.

A knowledge of technical processes is an indispensable preliminary to the study of English furniture, and even then there are many pitfalls. Thus, the oak used in all furniture and woodwork prior to 1600 is nearly always riven instead of being sawn. One might assume from this that the saw was unknown, whereas it was used even in Egyptian times. The fact is that oak will only split on a cleavage face,

and this will stand up to weather conditions in a way in which sawn wood will never do; hence the preference, even at the present day, for riven palings for fencing. Oak is peculiar in one particular, it case-hardens but never really seasons. Take a beam of XIVth century oak and cut it up into boards, and these will warp just the same as green wood, and the same will happen if the beam be only planed, adzed or even scraped. Its integrity goes as soon as the case-hardened surface is destroyed.

Another point to be borne in mind is that a machine will perform a certain operation quickly and perfectly, but it rarely invents the operation itself. Thus turning is done on the lathe, but a round shaft can be wrought by hand, as in the case of the columnar supports to the great XIIIth century choir stalls in Winchester Cathedral. These were never produced on the lathe, that is certain. Again, we find examples of twisting or spiralling long before the introduction of the slide-rest as an adjunct to the lathe. This device will be referred to again at a later stage. It is sufficient here to remark that the slide-rest makes spiral turning both easy and accurate, but it does not originate it.

Turning, being a slow process when done by hand, was never used for furniture in the Gothic years. Tables were constructed on the trestle plan, even when not made to take apart for stowage. There is another reason why chairs were always made in box-fashion instead of with legs, even in early Tudor days. The box seat was really a commode as well, as sanitation, as we know it, did not exist. That again is not to say that drain pipes were unknown, as examples have been found during the excavations at Knossos, and they exist today in the ruins of Pompeii. Our Gothic ancestors were woefully behind the times in drainage, sanitation, and even personal cleanliness.

It is interesting to note that, in Christchurch, the prior had piped pure water from the hills, in the late XIIIth century, and the town practically escaped the ravage of the Black Death three-quarters of a century later.

The main difficulty in this section has been to deal with the Gothic secular chair, which is



Fig. XII. LATE XVth CENTURY OAK GOTHIC CHAIR in the Mayor's Parlour in St. Mary's Hall, Coventry. The back extension is quite modern, provided to act as a fire-screen. On the inside faces of the front legs are the grooves which formerly contained a panel. Originally this chair had a box seat. The "parchemin" panels in the back indicate the close of the XVth century

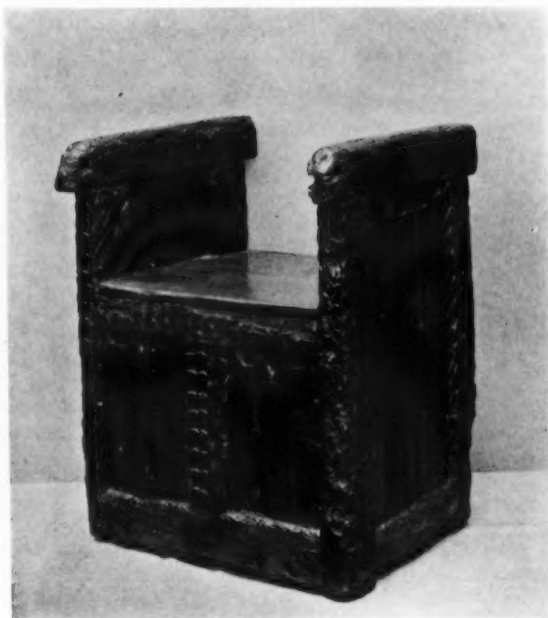
so rare as to be practically non-existent. In the next of this series, the Tudor or Renaissance chair will be considered in detail, and here the field is somewhat wider in scope.

THE DEVELOPMENT OF THE ENGLISH CHAIR



Fig. XIII. THE PRIOR'S CHAIR FROM LITTLE DUNMOW PRIORY, said to be XIIIth century. Height 3 ft. 9½ in., width 2 ft. 7½ in., depth 2 ft. 1 in. The back of this chair is nearly all of later date. The inside right arm, facing the chair, has been crudely repaired. It is possible that this may have been a part of an ecclesiastical throne, as the tops of the sides have been cut. The tenons at the front and the groove in the bottom rail indicate that this has had a separate platform with reading desk, which may, or may not, have been removable. The two holes in the front panels are not original, and it is possible these were intended for the insertion of carrying poles, as this chair was formerly used in the ceremony of the Dunmow Flitch. This chair has never been part of a series of choir stalls, as the ends are complete and original. The top rail at the back has been adapted from another piece, and the three trefoils are a considerably later addition.

Fig. XIV. OAK SEAT with panels carved with linenfold and framing with conventional Gothic pattern, the work of the carpenter in the early XVIth century. The piece in its present state is incomplete but original, with the exception of the oak seat. It has been a chair-table, and the peg holes at the back for the swing of the top still exist. The hole on the front of the left arm is to secure the table top when it is down. The arm ends appear to have been maltreated, due, in all probability, to the fact that these ends were carved with obscene figures. One finds these even in churches. An example exists in the pew ends in Coventry Cathedral, which, although defaced, are still recognisable. Height 2 ft. 4½ in., width 1 ft. 9¼ in., depth 1 ft. 10 in.



A NEWLY DISCOVERED STATUETTE BY LEONARDO DA VINCI

BY PIERRE JEANNERAT



THE BUDAPEST STATUETTE SHOWN AT
BURLINGTON HOUSE, 1930

LEONARDO DA VINCI as sculptor has provided a fascinating but generally baffling problem for generations of art scholars. Vasari's well-known statement that Leonardo when under Verrochio's tutelage modelled busts of smiling women and children occasioned the examination of figures showing affinities with the statues that came from Verrochio's bottega, but the art of a youth, however gifted, reflects the art of his master and co-pupils too closely to offer firm ground for confident attribution. Even before the charming terra cotta "Virgin and Laughing Child" in the Victoria and Albert Museum one can only say "perhaps." The very slender and elongated proportions of the Virgin are against our desire to see in this group a Leonardo. The "Scipio" in the Louvre fares worse in the eyes of the unbiased critic.

The only hope of success lay in the finding of a surviving piece of sculpture of the master's maturity, when his individuality was completely developed, his genius in full efflorescence, his greatness unmatched by any contemporary except Michelangelo, whose distinctive style was such, however, that no confusion could arise between the productions, pictorial and plastic, of the two men.

Dr. Bode, the celebrated German scholar, remained convinced till his death that he had found such a piece of sculpture in the notorious Flora bust. There would be no object in recounting the furious battle of the experts which raged round the Flora. There are people

of sound judgment who believe to this day that Bode was right; but, even in that case, we should not possess a test piece, so to speak, of Leonardo as sculptor. The bust is in wax, and the face has been retouched by unskilled hands to such an extent that it has lost all real beauty and significance.

In 1916, at last, the test piece so long awaited was found. Dr. Simon Meller, of the Museum of Fine Arts at Budapest, published in the Prussian *Jahrbuch* his attribution to Leonardo of a bronze statuette of a warrior on horseback bought some two years previously for his museum. The time of publication was unfortunate. The tumult of a world cataclysm was relegating all art matters to the background, but the seed was sown and the plant has flourished. The "Warrior" was among the fine array of bronzes at the great loan exhibition of Italian Art at Burlington House in 1930. It is now generally accepted by experts throughout the world as a work giving us a definite idea of Leonardo



THE STATUETTE IN A PRIVATE COLLECTION IN
LONDON

A NEWLY DISCOVERED STATUETTE BY LEONARDO DA VINCI



THE BUDAPEST STATUETTE. The photographs of this statuette are by The Museum of Fine Arts, Budapest

da Vinci's powers as a sculptor—the only object in the round, so far, to enjoy the distinction.

I make bold to state that I have had the privilege of finding, in London, another bronze statuette from the hand of the intellectual prince of the Renaissance. . . . Its acceptance as such will not be conceded without the closest scrutiny and a wary approach; yet I believe that even a cursory glance at the illustrations accompanying this article will prove the common authorship of both statuettes, that prolonged study will only confirm the conviction.

I need not repeat here the arguments advanced by Dr. Meller and by Hildebrandt (Leonardo da Vinci, 1927) to justify the attribution to Leonardo of the Budapest horse. Edward McCurdy, to mention one commentator, declared (*Burlington Magazine*, 1930, p. 141) that he found the evidence conclusive.

The extreme subtlety of the modelling, the amazing fire of the Budapest statuette are found again in the London statuette with added finish—especially in the wonderful head, in the mane and tail—and finer balance. Close comparison between the two statuettes brings to light an extraordinary number of analogous details, although the differences are striking enough (the heads

are turned in different directions, for instance) to set aside any idea of a mere replica. The dimensions are practically identical; the proportions are the same, those of the heavy charger of the *condottieri*. The anatomical rendering is the same, the same powerful haunch and shoulder muscles, the same masterly suggestion of a strong bony structure beneath; the very folds of the flesh where the forelegs join the chest and where the head joins the neck are the same. Equally similar are the ears, the nostrils, the eyes, the lips, the jaws, the general shape of the cranium. The hoofs with their ring of longish hair are alike. The squat and peculiar position of the hind legs is found in both statuettes. The modelling of the manes and tails, so individual and so vivacious, will be here the final item of a list that could be extended almost indefinitely. The mane of the London horse is truly a revelation, and strengthens, if strengthening were needed, the attribution of both statuettes to Leonardo. It has the inimitable flowing ripples that enchant persons of taste when they see the great Florentine's drawings of girls', children's and old men's hair.

Mr. Kenneth Clark, the Director of the National Gallery and a leading authority on Leonardo and on



THE LONDON STATUETTE

Renaissance bronzes, has examined the London statuette. He allows me to say that he considers that it was probably cast at the end of the XVIth century from an original model by Leonardo da Vinci, or at any rate inspired by him, and he considers that the discovery is of great importance. It is his belief that the model was made in 1506-7 when Leonardo was engaged on the composition of the Battle of Anghiari fresco ordered by the Signory of Florence. Mr. Clark refers me to a drawing at Windsor (No. 12328) on which Leonardo wrote alongside a sketch of a horse: "Make a little one in wax a digit high." The theory is that Leonardo anticipated a process practised by Daumier and Degas of making small figures in the round as an aid towards obtaining correct foreshortening and a sense of true mass in a painting. When we recollect that Leonardo, Daumier and Degas are among the supreme exponents of modelling in painting—of three-dimensional form rendered in two dimensions—we must admit that there is at least a possibility of the older master having used the method employed by the two younger and so of his having

obtained similar results. We have supporting evidence in Pavlo Giovio's Latin biography and in Cardinal Borromeo's reference in 1625 to a clay figure of the infant Christ, said to have been used in connection with the St. Anna picture.

The Budapest "Warrior" further strengthens the theory. The type of horse clearly indicates that, if not studies for the Battle of Anghiari, the statuettes must be studies for the monument to Marshal Trivulzio, on which Leonardo was working at Milan after leaving Florence. Now, the Budapest horseman is dwarfed by his mount and cannot be imagined as a figure of heroic size glorifying a proud war leader; his pose, moreover, excellent for a figure in a *mêlée*, would not look right on a high pedestal. He is raising his shield and warding off a blow from above. One cannot reconcile this blow from above with an equestrian statue on a high pedestal. The warrior's upturned face would be invisible from below.

It is, therefore, with considerable diffidence that I suggest that the London statuette was a study for the

A NEWLY DISCOVERED STATUETTE BY LEONARDO DA VINCI

Trivulzio monument, and not for the Battle of Anghiari. The rider in this instance is left to our imagination, but, in any case, he could not be so much concealed by the neck and head of his mount since it is not rearing as high as the Budapest horse. The chief reason I have to put forward is that the London horse appears to me to reveal its greatest beauty when seen from below. Look at it as you would a bronze statue on a tall pedestal and a series of the most entrancing curves and combinations of curves is revealed, superior to those seen at eye level or from above. The illustration on page 316 shows one of the views from below. The magnificent beast is bent back like a powerful bow, and the rider can be visualized as an arrow shaft, threatening and masterful, directed at the spectator. The argument is not as weak as it may sound at first. No artist ever took more pains than Leonardo, none ever studied with more care every aspect of a problem. We may be sure that when he was evolving an equestrian statue he never forgot its ultimate position.

There is a second argument. Leonardo's bold decision during his first Milanese period to place the bronze Francesco Sforza on a prancing charger involved him in a great many technical difficulties which he faced with characteristic thoroughness. The Gattamelata of Donatello and the Colleone of Verrochio would, indeed, be surpassed if his own high-mettled cavallo could be given so lively a pose with both front hoofs beating the air. Only, how could the heavy mass have a safe support? Sketches and an engraving show that Leonardo toyed with the idea of a fallen man or a tree trunk used as a prop for the horse's forelegs. Artistically speaking, neither makeshift was happy. Leonardo must have sought another solution.

While a plain oak base was being made for the London statuette, I discovered to my surprise that the centre of gravity of the horse is exactly above the two hind hoofs; the horse balances at the correct angle on the screws inserted in the hoofs. Is this mere chance or is it intentional? The attitude of the hind legs, as I have said before, is peculiar: they are spread and flattened out under the belly in a manner that suggests the idea that they were deliberately designed to support a massive weight. The problem of weight does not arise in a statuette: we have seen how important it is in a statue of heroic dimensions. I believe that the statuette gives us Leonardo's final solution, as brilliant as one might expect from his tremendous intellect (a solution, it may be added, that no one found after him, infinitely more elegant than the trailing tails of the XVIIth and XVIIIth centuries). No fallen man, no tree trunk was necessary once the tendency to pitch forward had been eliminated.

The London horse, then, is to my mind a study by Leonardo based on the Budapest horse, which is inferior not only in finish but also in modelling. Dr. Meller, to whose remarkable sagacity we owe the discovery of the Budapest statuette, is of the contrary opinion. He considers the London horse (which he saw while visiting England recently, and which he declares of the same origin as the Budapest one) earlier than the other. He bases his contention on the tails. Some years ago he published his reasons for thinking that the tail of the Budapest horse originally drooped (like the tail of the London horse) but that, later, for some compositional

consideration, Leonardo had it cut out and recast whipping upwards. But the finer balance of the London horse, the greater beauty of its combination of curves, the more exquisite modelling, all point to its being an improvement on the Budapest horse.

The original model, obviously in wax as one can see marks of a sharp tool left in the soft substance on the mane and elsewhere, was made, I feel sure, by Leonardo da Vinci. Can the casting go back to his time? Mr. Kenneth Clark dates it rather late in the XVIth century.



THE BUDAPEST HORSE, WITHOUT THE RIDER, WHICH IS LOOSE

The bronze is unusually light in colour for the early years of the century, but instances exist of so light a bronze at so early a period. The texture is remarkably smooth, with very few bubbles, and would point to twenty years or so at least after Leonardo's death in 1519; but again, equally smooth bronzes do occur on rare occasions even in the XVth century. Early light and smooth bronze inevitably suggests a Florentine origin; here is, therefore, another point in favour of Mr. Clark's theory of a study for the Battle of Anghiari. On the other hand, Leonardo, returning to Milan from Florence, could very well have taken Florentine methods with him or even a Florentine craftsman.

The London bronze is beautifully chiselled, filed and chased. The Budapest bronze is not. I do not see why this fact should be against the London bronze; on the contrary, since it has meant no loss in breadth. Ever since Rodin, connoisseurs have made a fetish of the unfinished, of the rough. In Leonardo's time the tendency was exactly the opposite, and the love of the great master himself for the minutest details of flowers, trees, hair, etc., is self-evident to anyone who has studied his artistic output and his writings. The statuette certainly gives an impression of an art more advanced than that of the early XVIth century. However, it has always been a distinction of the greatest masters to be ahead of their times. I cannot imagine any artist but Leonardo himself, eager student for long years of equine



ONE OF THE MAGNIFICENT VIEWS OBTAINED WHEN THE LONDON HORSE IS SEEN FROM BELOW

anatomy, unquestionably the most learned man of his generation in that branch of science as in many others, actually improving on the anatomy of the Budapest horse. Look at the dimple, exactly right, introduced on the left shoulder; look at the small knotted muscle on the right of the lower jaw; further deft touches abound.

I mentioned Rodin a few lines back . . . the amazing subtlety of the planes of the London horse, added to artistic truth and strength, had no parallel in sculpture until Rodin produced his "Age d'Airain." One recalls, looking at the horse, Leonardo's words: "Do not make the lines of the muscles too harshly definite, but allow soft lights to melt gradually into pleasant and agreeable shades." One remembers his condemnation of painters who, "anxious to show their knowledge of bones, nerves and muscles, paint figures that might be of wood." The small horse has a life, a vigour, that have survived the ages. He is not of wood,

nor even of bronze, but of flesh and blood . . . and yet, is he like any horse that ever trod the earth? No; he is rather a creature sprung from the most analytical withal most universal brain of the Renaissance. Leonardo studied the expression of rage in man, horse and lion on one sheet of paper; on another (that which bears one of the sketches nearest to the Budapest and London bronzes) he has studied the flexibility and grace of horses and cats. An experienced horseman exclaimed on seeing the London bronze: "What a tremendous fellow, he has the shoulders of a lion!" A Royal Academician, viewing it from the front with the head in complete foreshortening, the curve of neck and belly being one, saw a likeness to a seal, lithest of animals. Dr. Meller said: "It truly is Leonardo's dragon horse!" The little bronze is a universal beast, combining in itself many of the qualities and beauties of different genera. It is one of the most powerful conceptions the art of sculpture has given us.

KNIVES, FORKS AND SPOONS FROM THE COLLECTION OF MR. E. G. RIDPATH

BY W. W. WATTS



Plate I. A WEDDING KNIFE AND FORK, AND A KNIFE AND FORK IN VELVET SHEATH, XVIth CENTURY. A KNIFE AND FORK WITH PAINTED IVORY HANDLE

THE natural tendency to be unmindful of the many conveniences of our times and their interesting history is obvious in the case of common objects such as knives, forks and spoons. Knives must have been in use in the earliest days of civilization, or, at least, as soon as man discovered the working of metal; and the formation of a primitive spoon must have been a simple matter, involving nothing more to begin with than a stick and a spoon. As time went on these implements were found to be useful subjects for decoration. In our own country, from Anglo-Saxon days onward, we find rich and elaborate examples of knives, or rather, knife-handles. This was long before the days when the host provided knives for his guests; like other adjuncts to eating and drinking they were personal to the owner, more or less richly ornamented and highly prized. For the poorer classes, a plain wooden handle sufficed, into which the tang of the blade was fastened; such knives have been found in excavations such as those of the plague pits in London. But among richer folk there gradually grew the desire to employ costly materials for the knife-handle—silver, ivory, amber, tortoiseshell, mother-o'-pearl, enamel, and semi-precious stones, crystal, agate, and onyx; and, further, the handles were sometimes enriched with elaborate decoration of inlay and other work. In Paris there existed from early times two guilds, one for master

cutlers and the other for makers of knife-handles, with rules for the technical guidance of apprentices in the latter craft. It has been stated, on what authority I know not, that in rich houses the Church seasons were marked by special knife-handles—ebony in Lent, ivory at Easter, and so forth. Up to the XVIIth century the provision of knives formed no part of the arrangement for a feast; guests brought their own, generally a pair, one for cutting meat, the other for bread, in a more or less elaborate sheath suspended from the girdle. Rivalry in the possession of beautiful knives would, therefore, be only natural.

Spoons have been in use from time immemorial, for man must have the means of conveying food, especially hot food, to his mouth. In the days of Queen Elizabeth the spoon was considered "the meetest instrument to eat frumenty and porridge withal." This reference helps us to understand why the bowls of old spoons are, in form, the reverse of those of to-day, the widest part being farthest from the stem; they were probably used not so much for thin liquids as for food of a thicker kind. Here, again, the handles were the subject of much beautiful decoration, and the spoons themselves of various substances—silver, crystal, ivory, agate, boxwood, etc. In England the possession of silver spoons was the sign of comfortable prosperity; "to be born with a silver spoon in one's mouth" denoted

A P O L L O



Plate II. GERMAN KNIVES AND FORK OF XVIIth AND XVIIIth CENTURIES, WITH HANDLES INLAID IN IVORY AND SILVER

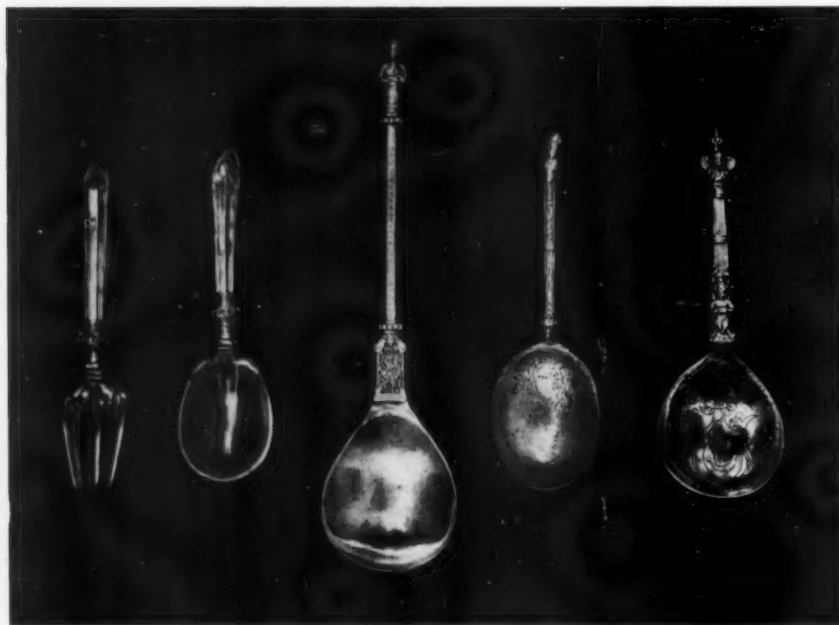


Plate V (left). A FORK AND SPOON OF ROCK CRYSTAL. (Right) THREE SPOONS OF XVIIth CENTURY, SHOWING A VARIETY OF HANDLE TERMINATIONS

KNIVES, FORKS AND SPOONS FROM THE COLLECTION OF MR. E. G. RIDPATH

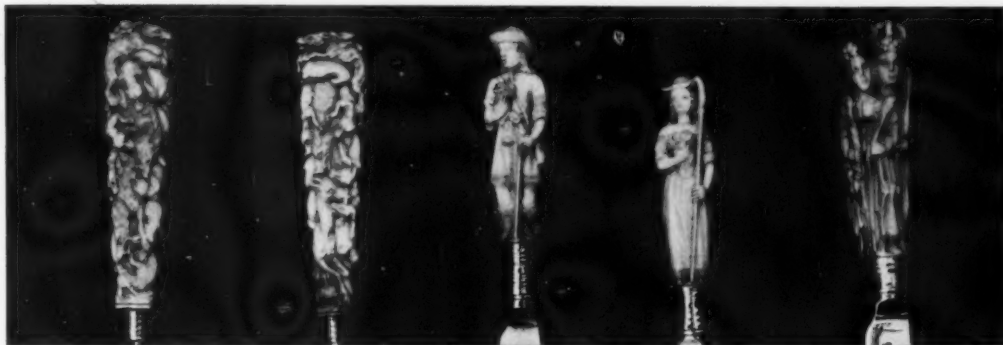


Plate VII. FINE EXAMPLES OF IVORY HANDLES OF DUTCH AND GERMAN CRAFTSMEN XVIIth AND XVIIIth CENTURIES

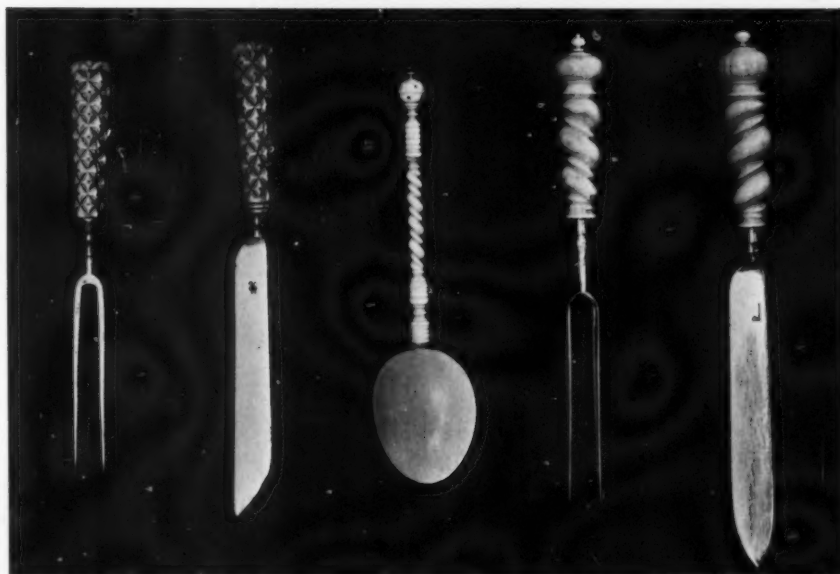


Plate VI. EXAMPLES OF CARVED IVORY HANDLES—DUTCH AND GERMAN XVIIth AND XVIIIth CENTURIES

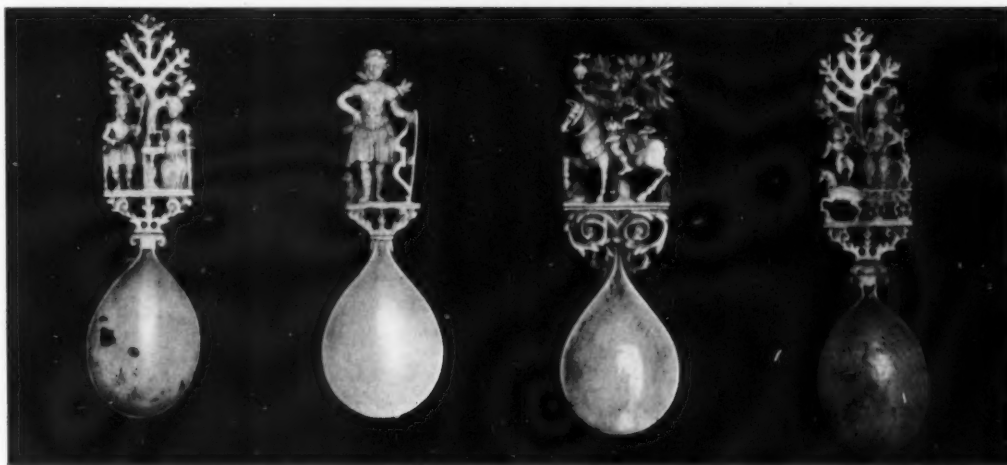


Plate VIII. A GROUP OF CARVED IVORY SPOONS IN MR. E. G. RIDPATH'S COLLECTION



Plate III. KNIFE HANDLES WITH APPLIED OPENWORK, MADE PROBABLY IN SOUTH GERMANY

this only and not wealth. That they were more common than knives is proved by the frequent mention in mediæval wills of "my best set of spoons" or "my second best set of spoons," from which it may be inferred that they did not share the individual distinction attaching to knives. They were, however, greatly valued, and were considered appropriate as christening presents. "Come, come, my Lord, you'd spare your spoons," are the words in Shakespeare's play addressed by Henry VIII to Archbishop Cranmer, who was reluctant to be godfather to the King's child. The same custom is referred to by Samuel Pepys in his diary, though, in his day, it was on the wane. In some other nations spoons appear as wedding gifts.

To us it seems strange that our ancestors were so long in discovering the fork and so reluctant to make use of it. But in early days much of the food consisted of made dishes to be eaten with a spoon; for such things as meat the fingers could be used and washed between the courses from the rosewater dish and ewer which were brought round for that purpose. There are records of forks in mediæval days, but they are rare, and their introduction into common use does not appear until the XVIIth century. It had met with considerable opposition, and formed the subject of numerous satirical poems; the Church had pronounced them a sinful luxury. However, they were, in time, added to the knife and spoon carried in the case at the girdle; silver specimens soon made their appearance. Heylin, in his "Cosmography" written in 1652, mentions "the use of silver forks which is by some of our spruce gallants taken up of late." The provision of knives, forks and spoons by the host very quickly followed.

The illustrations which accompany this article show a number of interesting pieces from a large group collected by Mr. E. G. Ridpath, some of them acquired from the well-known collection of the late Mr. Alfred Trapnell. They are for the most part of Continental make, and illustrate the wide variety of decorative handles to which reference has been made. No collection would seem to be complete without an example of the style of

Johann Theodor de Bry, who was born at Liège in 1561, and died at Frankfort in 1623. Plate I shows a knife and fork, evidently a wedding gift, the handles delicately engraved with cupids, clasped hands, a heart, and a man and his wife kneeling at their marriage bed; the reverse of the knife-handle is engraved with our Lord's discourse on marriage. The central object is a knife and fork in a richly mounted velvet sheath with figure handles, the mounts brilliantly enamelled; this is perhaps Venetian work of the XVIth century. The third knife and fork with painted ivory handles may be English work of the XVIIth century. An attractive form of decoration is seen in Plate II, where the handles are inlaid in ivory and silver with a flowering plant in a vase, or ornamented with small applied silver devices; these are German work of the XVIIth and XVIIIth centuries. French influence of the Style of Louis XIV is traceable in the knife-handles on Plate III, with their applied openwork of dancing figures, birds and scrolls; they just miss the delicate refinement of French work, and probably were made in South Germany in the early part of the XVIIIth century. Rich materials are used for the handles on Plate IV, the two centre knives having handles of agate, those of the other three implements, a set, being enamelled in rich colours in French XVIIIth century style. A very beautiful fork and spoon on Plate V are of rock crystal with gold mounts set with stones, and terminations of hounds' heads. Three other spoons in the same illustration show a variety of terminations of the handle; the inscription on the largest and the general rich decoration of all three suggest that they were valued personal possessions; all date from the XVIIIth century. The attractiveness of ivory for handles is exemplified in the Dutch and German pieces of the XVIIth and XVIIIth centuries shown in Plate VI and again in Plate VII; two of the latter are intricately carved with a boar hunt, a

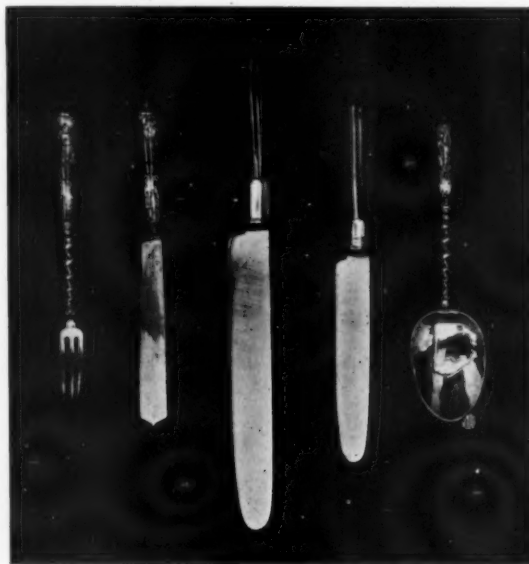


Plate IV. TWO CENTRE KNIVES WITH AGATE HANDLES. THE OTHER IMPLEMENTS ARE ENAMELLED IN COLOUR



Plate IX. AN ATTRACTIVE GROUP WITH HANDLES OF IVORY, BOUND WITH TORTOISESHELL INLAID

subject popular with German craftsmen of the period. The shepherd and shepherdess in the centre of Plate VII may very well be English work; the fifth handle is probably Dutch. It is difficult to suggest the provenance and the use of the ivory spoons illustrated in Plate VIII; they evidently have a common origin, and the carving of the openwork handles invests them with some sort of

importance. The last illustration, Plate IX, gives another very attractive form of decoration, the handles of ivory being bound with tortoiseshell and inlaid with silver dots in a kind of piqué work; the inscriptions on the blades of two of the knives suggest a near Eastern origin, but the two outer pairs may equally have been made in Venice.

EXHIBITION OF MODERN POSTERS

BY R. R. TATLOCK



THE VALE OF AYLESBURY

REX WHISTLER

ON June 20th at New Burlington Galleries there will be opened an extensive exhibition of modern posters designed for Messrs. Shell-Mex and B.P., Ltd.

It is now a good many years since, under the able directorship of Mr. Frank Pick, some of our best designers were encouraged to show their works in public—using the expression in its broadest sense. People who never thought of going to picture galleries could, for the first time, find delight in good pictorial art even in an Underground station and in the street.

The result undoubtedly was a raising and widening of the standard of appreciation of pictorial art and an increased curiosity as to what our art galleries, whether in Trafalgar Square or Millbank or Bond Street, contained.

The public had æsthetic education thrust upon them, and it is obvious that they enjoyed the experience. There was a certain amount of small scoffing, it is true, but no sensible person took that seriously. John Citizen soon accustomed himself to contact with art, and settled down to enjoy it as an everyday experience.

What has been aptly nicknamed "the poor man's picture gallery," the hoardings, was recreated and became an eloquent preface to a hundred official catalogues.

The present exhibition is, to my mind, of great significance as marking a really important turning point in the history of modern British art. I shall try to give my reasons for this assertion.

At a time when the market for most products is obviously improving, our artists are still disconsolate. Clearly, they are failing to adapt themselves to their environment. Most of them continue to consider that it is society that should conform to the aspirations of the artist, not the artist to those of society.

Modern dwelling rooms are far smaller than they used to be, but painters persist in a perfectly fruitless effort to perpetuate the fashion for enormous pictures in the grand style. Their paintings are in many cases about ten times the size required. The subjects and treatment are also often hopelessly out of date. No intelligent sitter really wants to be depicted leaning against a classical pillar or reclining on an elaborate Empire sofa, the like of which one finds only in the Victoria and Albert Museum.

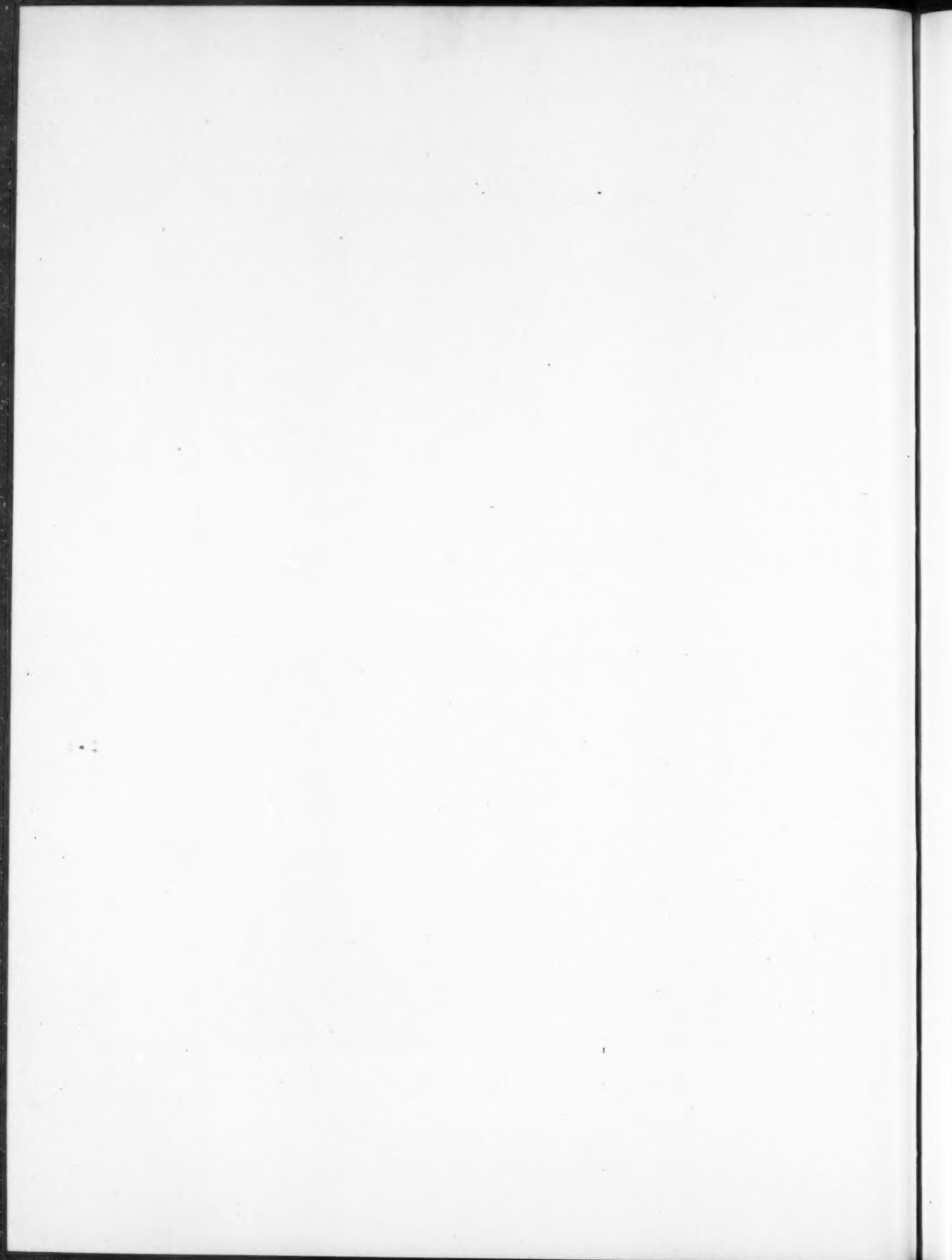
Many of our best painters feel themselves far too grand to be represented on a hoarding. This is all wrong, and I would put it to our painters that their failure in adaptation to the life around them was not shared by the great artists of the past. In the old days, when in Italy and Flanders, men's minds were occupied chiefly with religious teaching, the big artists adapted themselves to that. Later on in Holland, when fun and frolics were in fashion, the painters joined the merry throng. In the XVIIIth century, when nobody was considered of much importance unless possessed of the attributes of dignity, our own painters reflected that vogue, but when Wordsworth and others opened the



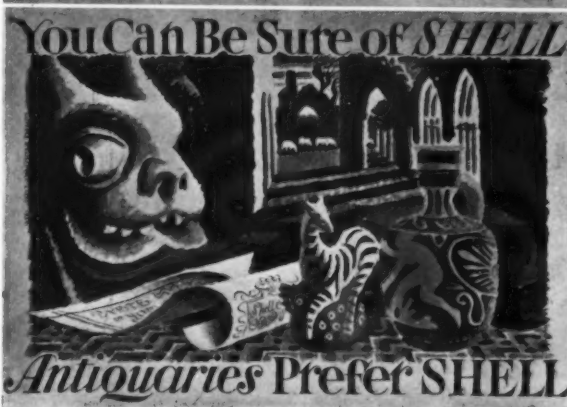
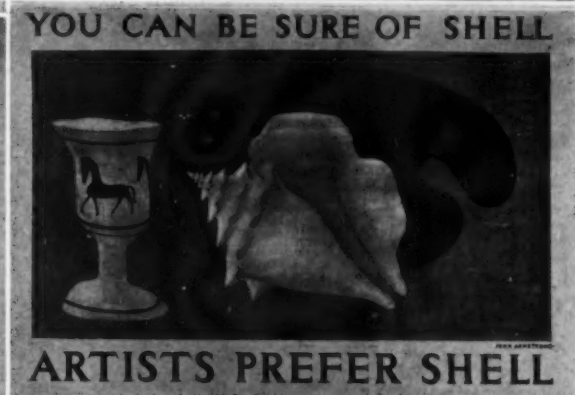
LOWER SLAUGHTER

By Rosemary and Clifford Ellis

Reproduced by courtesy of Shell-Mex and B.P. Ltd.



EXHIBITION OF MODERN POSTERS



book of Nature to a hitherto half-blind world, our painters followed suit.

So it has been throughout art history. There is a little story of how Giotto himself descended from the scaffolding upon which he was engaged in painting a great fresco, in order to repaint the coat-of-arms on a soldier's shield. The yarn may be apocryphal, but it illustrates my point. Unlike Giotto, the present-day artist considers himself all too often as a superior being, and indulges in a day-dream the central feature of which is the notion that the more he and his colleagues keep themselves to themselves, the better artists they are likely to be.

This has inevitably resulted in the formation of snobbish cliques, to the detriment of modern art as a whole. The highbrows would be ashamed to be seen in the Royal Academy; the lowbrows think that if they could only get a ticket for the Private View, their future will be assured; the mezzobrows dart about anxiously from one little exclusive picture gallery to another.

And all the time the greatest modern picture gallery in the world, which is the street, awaits all three. This is the age of commerce, of science and of speed, and if the artist cannot adapt himself to that, then he had better have been born in some other century.

Our wisest, if not always our best, pictorial designers have "taken to the streets," where they are assured of an audience, numerically considered, that would put that of any formal picture exhibition to shame.

Of course there are still many excessively bad posters on our hoardings, but there are none in this exhibition.

Every contribution gives us some æsthetic pleasure, and if at the same time everyone "gives the public what it wants," so much the better for the public, and for the artist, and -presumably for Shell-Mex.

These posters are roughly divisible into two categories—the poster which "he who runs may read," that is, the poster intended to catch our eyes when we are running for a train or a 'bus; and the poster contrived to beguile us as we wait for the train or 'bus. In the first category symbolic art has a far better chance than it has when enclosed in a gold frame and hung in a conventional exhibition cheek by jowl with more contemplative works. In the second category the picture proper is just as appropriate as it would be in any orthodox gallery.

The reader will realise through the accompanying illustrations the significance of this division. On the one hand we have E. McKnight Kauffer's arresting essay in symbolism, exquisite both in design and drawing, Graham Sutherland's well-constructed "The Great Globe at Swanage" and Rowe's materialisation of the idea of horse-power.

On the other hand, we have "Lower Slaughter" (reproduced in colour), by Rosemary and Clifford Ellis, a most persuasive design; Rex Whistler's able though perhaps too strictly pictorial "The Vale of Aylesbury"; and the placid "The Quay, Appledore," by Brynhild Parker.

The artists in this display have the sublime gift of not taking themselves too seriously. When Drake Bradshaw and John Armstrong laugh, we laugh with them, for genuine laughter and lightness of spirit are nothing if not infectious.



THE QUAY, APPELDORE

BYRNHILD PARKER

BOOK REVIEWS

REFLECTIONS ON BRITISH PAINTING. By ROGER FRY.
(Faber and Faber.) 7s. 6d. net.

This book is a revised version of the two lectures which Mr. Fry delivered last winter to members of the National Art-Collections Fund. It is of absorbing interest to students of the English School, not only on account of its wit and eloquence, but because in this brief critical survey Mr. Fry's æsthetic principles are applied as a kind of touchstone to the works of a select company of our native artists.

The broad outlines of the theory here advanced should by this time be sufficiently well known. It regards as the supreme, as almost the only values in painting, spatial relations, three dimensional form and plastic pictorial design; or, as Mr. Fry puts it, the fundamental issue "is between a visual plastic art and a descriptive conceptual art." He stresses the danger of æsthetic "snobbism," and reminds us that in itself right opinion is no better than wrong opinion; "the only value of the opinion that Gainsborough is a great artist is in the quality of the experience summed up in that statement." Mr. Fry knows precisely why he thinks Gainsborough great, and however paradoxical or even perverse some of his judgments may at first sight appear, they will be found on reflection to result from a thoroughly consistent application of his principles. It is because he adheres to them so firmly, and, on the whole, rates linear decorative design so low, that he is compelled to decide that "ours is a minor school."

Mr. Fry would certainly not wish us to take his opinions on trust, and this book is of outstanding importance in the literature of English art, not as a statement of his preferences, but because it is concerned with fundamental principles. The values here so persuasively expounded are those which our generation reveres, but though we are inclined to regard them as a final revelation it is well that from time to time they should be tested and analysed in the light of experience. Now, if the theory based upon them is valid and capable of universal application, it might surely be supposed that critics sharing the same standards would reach similar conclusions concerning individual artists; but to our bewilderment this is seldom the case. With the exception of Mr. Fry, probably Mr. Wilenski is the most influential critic in England. He, too, wrote a book inspired by the British Exhibition, in which the importance of spatial relations and plastic design was, to say the least, not underrated. A comparison is calculated to foster a certain scepticism, for it will show how from common premises irreconcilable conclusions may be drawn. In their estimates these two critics so rarely agree that if one pronounces a man to be a fine artist we may be fairly certain the other will think him of no account. It would be highly instructive to set out these judgments in parallel columns, but here we must content ourselves with one or two instances. Zoffany, according to Mr. Fry, "never lets us down"; he recorded his feelings in a simple, straightforward and unaffected manner. Mr. Wilenski is of opinion that he had no feelings of any kind to record; his pictures, which are really the work of his patrons, are "mere lumber in galleries of art." Reynolds, we learn in this volume, had a feeble sense of form; only to be told in "English Painting" that he had

"great powers of plastic invention." Mr. Fry is very severe on Turner, and contrasts him most unfavourably with Claude; Mr. Wilenski thinks Claude scarcely fit to be mentioned with Turner. But that the attempt to rationalize æsthetic experience does not get us very far is most strongly suggested by the conflict of opinion between these writers concerning individual pictures. Crome's "New Mill" is singled out by Mr. Fry as an admirable example of spatial design, "broken by alternative lighted and shaded planes," and he goes on to point out how happy the artist has been in harmonizing this solid pattern with the flat pattern made by the trees in the centre. Mr. Wilenski, enlarging on the same picture, sees in it nothing but "still-life illusionist delineation." It seems that the theory of spatial relations and plastic design lends itself to a variety of interpretations, and, unlike Zoffany, is liable to let us down.

It is well to remind ourselves that a variety of æsthetic theories have obtained in the past, each with its own set of values. A century ago a well-known critic proclaimed that Benjamin West was the greatest historical painter since the Caracci and Reynolds the greatest portrait painter of all time: perhaps on his particular theory he was justified. It comes back at last to a question of personal sensibility, and in that respect few critics have ever been so richly endowed as Mr. Fry. R. E.

EIGHTEENTH CENTURY ARCHITECTURE IN SOUTH AFRICA. By G. E. PEARSE, A.R.I.B.A., Professor of Architecture in the University of Witwatersrand (London: B. T. Batsford.) £2 10s. net.

In this beautifully illustrated large and well-produced volume, the first important contribution to this subject, the author acknowledges his indebtedness to a large number of authorities who have assisted him in the compilation of the material with which it deals; not, however, as adequately as the author would have desired. "It may be remarked," he says, "that many well-known houses have not been included in this volume. This is due to the fact that data were not available, and lack of time prevented complete surveys from being made." However, readers have no cause to be dissatisfied with the wealth of material the author furnishes and the manner in which he has presented it, plates and drawings being in every respect excellent, and the text concise and practical.

South African architecture got its distinctive character from the racial stock and confession of the European settlers. If its churches have, therefore, nothing of the Baroque exuberance of Spanish America, they have an air of homeliness and distinction in their public buildings and private dwellings which is the result of adapting Dutch Baroque and the Protestant outlook to the requirements of a different climate and environment.

In many cases the efforts were singularly successful; one need only mention the "Burgher Watch House," now the Art Gallery in Cape Town, with its dignified Baroque façade interior, joinery, metal and plaster work; the Groot Constantia, the largest and finest of the country houses, and, as a contrast, the Vredenhof, with its flat roof which makes it look curiously modern.

It goes without saying that no architectural library can afford to do without this handsome publication. H.F.

ENGLISH DOMESTIC SILVER. By C. C. OMAN. 24 Plates. (London: A. & C. Black). 7s. 6d. net.

This little book, published at a very low price within the means of many lovers of English arts and crafts in general, deserves a warm welcome. In the limited space at his disposal, Mr. C. C. Oman traces the history of English domestic silver from Anglo-Saxon times to our own day with great fulness and yet with a commendable absence of irrelevancies. The development in the form and decoration of every variety of vessel or article, whether it be the spoon, with its long history of many centuries, or the many characteristic drinking vessels for which England has been conspicuous from early medieval times, may be followed with ease in the pleasantly-written pages and with the help of the excellent illustrations. In the later pages the introduction of the more common things in household use, such as bread or cake baskets, sauce boats, and many other familiar and practical objects of the XVIIIth century, is treated in a lucid manner. A slip occurs on page 10, where a statement of the saintly Bede is attributed to the XVIIth century. On page 142 the date of the earliest wine funnel known to the author is given as 1661, in forgetfulness of a funnel ten years earlier, exhibited by Earl Fitzwilliam at Seaford House in 1929. The reference to Paul Lamerie as the great Huguenot goldsmith needs some qualification in view of the fact that he received his training in London in the workshop, it is true, of a Huguenot craftsman of great technical skill, Pierre Platel. Tribute must not be withheld from the work of the Huguenot refugee goldsmiths in London, Pierre Harache, David Willaume, and others. But these are minor points to be remembered for the second edition of this admirable little work.

E. A. J.

"THE RESTORATION THEATRE." By MONTAGUE SUMMERS. (London: Kegan Paul). 15s. net.

In these days of slight ephemeral hand-books on nearly every conceivable subject, the appearance of a stately book of this solid character is a real event in the publishing world. Many books have been written about the Restoration dramatists and their works. But hitherto no book has dealt with the staging of their plays. This important subject is treated in the present volume on a scale which seems to an ordinary reader to be completely authoritative. But Mr. Summers tells us in the Introduction that the seven chapters which form this book are merely a first instalment of a large work that has occupied him during the last forty years. Such a statement as this shows that English scholarship is as sound and as much alive as ever. It is a matter for congratulation that the book is not only a model of learning but also an extremely readable work. Quotations from the various plays and from Pepys, Evelyn and other contemporary writers are cheering to us of the XXth century, who are always being told that we are a decadent race. We can plume ourselves on the fact that we are certainly less decadent than the audiences who brawled in the Restoration theatres.

Announcements and advertisements and the systems of admission are discussed in the first two chapters. The audience, including the orange girls and the notorious vizard masks, is described by many quotations, not all of a flattering nature. One of the most interesting chapters

is that which treats of the curtain, the prologue and changes of scene. The projection of the "apron" beyond the proscenium arch is a feature which might perhaps be revived with advantage in large theatres of the present day. There are further chapters on the epilogue, realism on the stage and costume. The appendix contains a reprint of "The Playhouse," by Robert Gould; "Instructions for a Young Gallant"; and a short account of the Phoenix Society and its activities. Twenty-four full-page plates add to the interest of this admirable book.

"MEDIAEVAL ENGLAND." By MARTIN R. HOLMES. (London: Methuen). 6s. net.

The notorious ignorance of Londoners where their own city is concerned should be soon a thing of the past. In this new volume of the series called "London, the Treasure-house," we have a fascinating account of the treasures which still survive; not, as the author reminds us, treasures of gold and jewels, but the treasures of tradition. In some cases these are grand buildings, especially the Tower and Westminster Abbey. Often they are fragments of stone or metal, documents, a signature, the name of a street, or even an invisible and intangible memory. After a slight historical sketch of the period from the battle of Hastings to the accession of Henry VIII there are chapters on the Monasteries, English art under the Church, Churches and their Priests, Knights and Ladies, Daily Life, Soldiers and Citizens. The book is well illustrated.

C. K. J.

MUSIC HO! By CONSTANT LAMBERT. Faber & Faber. 10s. 6d. net.

This book, being a study of music in decline, is not well titled. Cleopatra's "Let's to Silliards" is more fitting, not only as regards the matter, but also the racy manner of the writing. The author continually spoils what promises to be a very fair style by falling too easily into a cliché of phrase or thought. An example is this, which occurs in his chapter on Debussy: "In his rejection of emotional rhetoric he unconsciously prepares the way for those who would reject emotion itself and throw out the baby with the bath water." Such a cliché serves its purpose in a late night final discussion at the Café Royal; but in reading a book of criticism we expect the author to have put away lagerish thoughts and to be seeing through the glass less darkly.

The only way with Mr. Lambert's book is to accept the style and the *mise-en-scène*—and to "enjoy" the argument. Then perhaps the catch-words will be more acceptable, even so obvious a one as "aphrodisiac." (Of course, it was bound to come sooner or later). The only question was: "To whom or to what shall it be applied?" Mr. Lambert capitulated as early as page 44, where we read: "The immense prestige that this work enjoys with a certain type of intellectual is due to the fact that it is barbaric music for the supercivilised, an aphrodisiac for the jaded and surfeited." (The work so described is "Le Sacre du Printemps.") Mr. Lambert walks down the primrose way of Metaphor with an alert and excited air. There is not the smallest composition which does not immediately call up the image of something else: the end of Stravinsky's "Apollo" resembles the end of Eliot's "Waste Land," and this in turn is like

BOOK REVIEWS

the final pages of "Les Noces"; Hindemith's relation to the German classics is "like" Macaulay's to the English classics; Cecil de Mille is our Meyerbeer; René Clair is our Offenbach; the Marx Brothers have something of Lewis Carroll about them, and so on. Nothing in Mr. Lambert's world is single.

All of which will commend the book to that type of reader who is tired of being lost in the forest of contemporary music. To such a one, Mr. Lambert, for all that he disclaims the rôle, will seem to be a guide. And, indeed, he has many of the qualifications. He has heard and studied music of more than a few kinds; he is a composer; he has examined his own experiences "in a critical capacity," as the phrase goes; his interest in films, painting, poetry and the drama is lively and curious, and saves him from having a too narrow outlook. Moreover, he has the immense advantage of not being afraid of jazz. He asserts that Duke Ellington is the first negro composer of distinction and, in doing so, spares a moment to put Louis Armstrong in his place. ("The one is a trumpet player, the other a genuine composer.") He even goes so far as to create a special class called "high-brow composers" lest some of his boon companions should complain of being left out in the cold. This attitude towards jazz will secure for him a following. He will enjoy the same kind of popularity that rewards the clergyman who is a "mixer" and in his sermons does not hesitate to say "I wish to God." "He's one of us," the low-lifers will say; and the fashion-followers will observe: "See, how they follow him. Let us follow, too." "Rio Grande" and the chapters on jazz show Mr. Lambert to be a good "mixer." Without a thought he uses words like "footling," and laughs so much that he splits his infinitives. A fine, carelessly imaginative fellow! One who is anxious to show how well-read he is by presenting his library list (note how Norman Douglas is dragged in on page 110); one who, having discovered a word like "alembicated," plays with it like a kitten with a coloured ball. Yet, for all that, one who, when he forgets his Café Royal audience and concentrates upon his theme, can argue well, as the passages on Hindemith, Sibelius and Chabrier show. The pages on Chabrier, indeed, are among the best in the book. Mr. Lambert's passion for comparison is here justified for once, especially in the allusion to Manet and Renoir.

BASIL MAINE.

BYZANTINE ARCHITECTURE AND DECORATION.
By J. ARNOTT HAMILTON, M.A., B.D., Ph.D. (London:
B. T. Batsford Ltd.). 18s. net.

Partition of the Old Roman Empire, East severed from West, advance of the Dark Ages, decline of Art, the Byzantine epoch; then a sudden Awakening, a Renaissance for which classic antiquity alone was given credit; Gothic art regarded as an indigenous product of the Transalpine North-west; Gothic taste an opprobrious epithet first, a sentimental "revival" later; the history of art a record of accidents, incalculable like the behaviour of particles in the quanta theory—such was the prevailing picture of our æsthetical evolution even a generation ago. Something, it is true, was known of Egypt since Napoleon addressed his troops under the shadow of the Pyramids, and of Layard's Niniveh since the days of the Great Exhibition in 1851; something was known also of Mesopotamia generally, of Armenia

and of Persia since the great works of Flandin and Coste and of Texier, all dating from about the same period. Nevertheless, recent excavations, travels and researches have completely changed the aspect, have brought a palace in Persia into a remote but organic relationship with a village church in England, have shown that Byzantium was equally great as a reaper of harvests and a sower of seeds.

It is to this great Byzantine culture that Mr. Arnott Hamilton's volume is devoted, and is the more welcome as it is the first to appear in the English language. The author, after introductory chapters dealing with historical and architectural questions relating to the Byzantine style, takes us methodically in so many chapters from Constantinople, through Salonika, Ravenna, Naples and Rome to Asia Minor, to Mesopotamia, Armenia and Georgia, to Palestine, Syria and Egypt, returning to the later churches in Constantinople, in Greece, in Serbia, Dalmatia, Bulgaria, Rumania and Russia, and finally to Western Europe.

In the course of his able and amply illustrated exposition we make acquaintance with many unknown and strangely impressive buildings and learn of Moslem tolerance surpassing Christian fanaticism which vented itself even against the works of its own faith. We get to know a type of architecture such as, for example, the Cathedral at Ani in Armenia, or S. Basil in Ovroutch which seem, in feeling if not in architectural construction, much more akin to the European West than the "Holy Wisdom" of Constantinople; we are impressed as much with the differences as with the similarities of ideas that has sprung from the same roots.

The expert alone can appreciate the amount of learning which the author has brought to bear upon his subject and the impartiality with which he has presented conflicting theories which are not yet capable of proof or disproof.

This book, however, is full of interest even to those readers who have no more than a general love of art in all its manifestations, especially as it is well written, in proof of which the following paragraph from the epilogue may be quoted:

"For well over a thousand years, the great Christian city on the Bosphorus was guardian of civilisation in the East. Cultured and opulent, she proudly cherished the double inheritance which she owed to the Orient and to Hellenism. Profoundly religious, she consecrated most of her artistic activity to the service of the Church, on whose shrines her rulers and citizens lavished all sumptuous and exquisite adornment. She did not hesitate to draw inspiration from far and wide, but in recompense she awoke a mighty influence which extended to distant regions and endured long after her own glory had passed away."
H. F.

REPORT OF THE CONTEMPORARY ART SOCIETY,
1932-33

The Contemporary Art Society acquires works of modern art for loan or gift to public galleries and thus helps to bring before our people the achievements of those who, for various reasons, might otherwise fail to obtain wide recognition. The report for 1932-33 is before us and contains a record of all the facts and some charming illustrations. Lord Ivor Spencer-Churchill is the hon. secretary.

THE PARIS SALON

BY SANDY WATT

ONE must always be courageous when "paying a visit," as they say, to the Paris Salon. It takes several hours to walk through the seemingly never-ending rooms of the Grand Palais, even glancing casually at the pictures, and four or five daily visits must be reckoned if one intends to view the exhibition with a certain attention. So when nowadays so few artists of any international reputation even care to contribute a work, reviewing the Salon becomes more than tiring; it is tedious, so great are the number of pictures of second- and third-rate quality. It is a blessing, nevertheless, that in every seventh or eighth room a canvas approaching a first-rate quality may possibly be found; and one may find consolation in the fact that so many are the pictures shown, that there must be, there is, a considerable range of subject, and variation of technique, for one, if prepared for it, to study. It is regrettable that the poster, and picture-postcard, type of painting forever predominates. But then, of course, it would not be the Salon without a superabundance of chocolate-box nudes!

This year it is satisfying to note that the works of two or three British artists are brilliant enough to throw rays of sunshine in the gloom cast by thousands of inferior academic and impressionist canvases. Thus we may wander through the first twenty-two rooms, without being conscious of any striking work of art, until suddenly we confront two very able portraits, which, we are pleased to discover, are the contributions of De Laszlo. His usual slick handling of the brush has given them both decided character with clever harmonies. Till then one is invaded by a host of mediocre decorative pictures of large dimensions, for the most part worthy only as poster designs or illustrations in one of Cook's tourist travel books. Mention may be made, however, of Gerardin's "Repas de Paysan" in Room 1, Gustave Pierre's "Retour des champs" in Room 12, for its pleasing harmonious and decorative effect, although suffering from the

influence of Puvis de Chavannes, and Mlle. Navarre's portrait study in Room 17, for its original simplicity and tactful treatment. In Room 26 there is an interesting landscape by Alfred Dabat, one of the few having dramatic intensity.

Room 32 contains the next pictures worthy of note. They are the two smallest pictures in the room—charming, panel landscapes by Doré and Lorrain. It is a pity such waste of labour and space should have been spent on the immense, gigantic canvas, antique in subject and style, by the unknown artist in Room 33. The incognito is indeed modest of his efforts! Room 40 culminates in a distracting atmosphere of horrid, sugary, academic colours. The full life-size portrait of H.M. King George V, by John St. Helier Lander, in Room 42, is "nicely" painted. That, I'm afraid, is all that can be said for it.

Eventually we drift into the Nationale section, to be revived, thank goodness, by one or two good pictures. Thus, in Room A, we start with two landscapes by Zimmerman, and a descriptive portrait of The King of the Belgians by Harold Speed. In Room G there is an attractive head and shoulders sketch by the venerable Van Dongen. Another portrait by Harold Speed dominates Room L, while those of the fashionable Gabriel Domergue preside in Room O, whose mondain study "Aux courses" we reproduce. What may be rightly considered the best picture in the whole exhibition is Kisling's delightful "Portrait de Mlle. Colette de Jouvenel" in Room P. It has great charm, is rich in subtle colouring, and typical of the artist's well-known work. He is to be congratulated on a large and important contribution. It would be well to leave the Palais at this point, having discovered a satisfying picture of fine quality, for the remaining seven rooms hold nothing else of any distinctive merit.

By the courtesy of the artists concerned we are permitted to publish reproductions of some of the noteworthy exhibits on the following page.

THE PARIS SALON



1. River Scene. By C. Duvent.
2. Madame de P. By Virgilio Costantini.
3. "Aux Courses." By J. G. Domergue.
4. "Taureau." By Deluermoz.
5. Madame C. Freire. By E. O. Guillonet.
6. Triptych. "Sourabaya." By D. Charles Fouqueray.
7. Vielle femme Méo, du Haut Tonkin. By L. Felix.
8. The Nativity. By J. B. Pinchon.

NOTES OF THE MONTH

PAINTINGS AND COSTUME DESIGNS BY CATHLEEN MANN AT MESSRS. KNOEDLER'S GALLERIES

I confess to have fallen in love with Miss Cathleen Mann's exhibition at first sight. The pictures hanging on grey walls of a gallery with a dark green carpet and a bowl of singing whites, pinks and crimsons made so pleasing an ensemble that one was at once prejudiced in favour of the pictures. Plainly pictures which kept their places so nicely on the vertical plane, neither presenting that aspect of polished leather or a succession of holes in the wall, which so much of traditional or "old-masterly" painting presents, could not help being good, if only in the moral sense of the word: "seen but not heard." Closer inspection reveals the fact that Miss Mann's primary aim is to entertain the eye with colours from which the portrait quality of the sitter gradually detaches itself. In other words, the portraits are first of all pictures capable of making, as we here see, good decorations, whatever qualities of likeness they may also possess, and these latter seem to be generally likewise satisfactory. I say *seem* because one cannot judge of that without knowing the sitter at least by sight. Even where such is the case and one does not quite see eye-to-eye with the artist, as, for instance, in her portrait of "Sir John Squire," one can imagine that the sitter *might* look like that to her. One is too apt to forget that the eye is not a detached optical instrument like the camera lens, but an organism with instinctive predispositions. As one would expect, Miss Mann's



FLOWERS.

By Cathleen Mann



PORTRAIT OF A. G. MACDONELL, ESQ.
By Cathleen Mann

manner, derived I suppose in part from Augustus John's liking of bare canvas spaces, and her sex makes her feminine portraits most successful: Miss Zoë d'Erlanger, Mrs. Gerard d'Erlanger, "Ballerina" and "Head of a Girl" are all delightful; but Rani (in "Chu Chin Chow"), also R. B. Cunninghame Graham, Esq., and A. G. Macdonell, Esq., are excellent. In her picture of the dancer Anton Dolin the search for portraiture has, so to speak, made the head fall out of the canvas, a fatality common to portraits and which she has generally so skilfully avoided.

Miss Mann has also essayed abstract still life pictures, as in "The White Leaf," but where an artist like she can put so much "abstract" pleasure into representation these forced excursions seem to me superfluous. Several of her costume designs for "Chu Chin Chow" are attractive as pictures quite apart from their purpose.

Altogether a pleasant exhibition.

FRANK BRANGWYN, R.A., WATER-COLOURS AT BARBIZON HOUSE

Mr. Frank Brangwyn stands like a solitary giant amongst his contemporaries. Everything he does is big, large, prolific—and *sui generis*. He stands alone; there is no one like him—that much we can see; but as he is a contemporary we are none of us capable of judging just how great he is. There are some who would have his greatness carved out of granite; there are others who would insist that it is an inflated balloon fabric. Personally I think it is neither; it consists merely of the

NOTES OF THE MONTH

texture of flesh and blood, with the same frailties as our own, whatever measure of that distinction we may possess. Mr. Brangwyn insists on being himself; if one excepts Arthur Melville, I really do not think one can discover any relationship between him and any other painter—living or dead. He is *English*, perhaps in the skill with which he handles water-colours, but he is far from being readily related to the so-called English Tradition. He is not as realistic as Constable, nor as romantic as Turner, nor as "flat" as Cotman, nor as atmospheric as Cox, nor as architectural as Roberts, nor as delicate as Steer. He is one thing that none of these water-colourists ever were: primarily decorative. True, in this exhibition, there is a night scene "A Street in Albi," which requires closer inspection before its subtleties of design reveal themselves; but generally speaking every water-colour here strikes the spectator at a distance; it *tells*, like once upon a time the drop scene told in a theatre. Good illustrations of this fact are here "The Rialto, Venice," or "The Bridge at Sospel," whilst the harmony in gold of "Albi," and the gold and violet of the "Cathedral, Portici," present a calmer, more traditionally realistic aspect.

It is Mr. Brangwyn's preoccupation with almost melodramatic decorative effect, and his frank reliance upon simple colour orchestration which has earned him praise from the public and censure from the critics.

Actually his work seems to justify sometimes the one sometimes the other side, but at all times he is to be praised for his unswerving loyalty to his own ideals.

NEW SCULPTURE BY MAURICE LAMBERT AT MESSRS. REID AND LEFEVRE'S GALLERIES

Mr. Maurice Lambert has made tremendous progress, or so it seems to me. Of his technical skill, particularly as a carver, there was never any doubt—so little so that one rather had the feeling that he was by nature an Academician "gone modern." In his present show the quality, hinted at in his earlier piece called, I believe, "Seagulls," has now established itself. Mr. Lambert's art is now quite clearly devoted to turning emotions, to use a not quite happy word, into their visual equivalents. What I mean is that his sculpture has now a quite definite *content*; it is not merely like so much *modern* sculpture, an exercise in æsthetical fashions. For example, here is a tall slender carving in oak on an alabaster pedestal, called "Lark Ascending." Objectively, it is an elevation of bird forms with outspread wings one on the top of the other, on a pedestal of counterchanged cones. But the whole design, which includes the pedestal, convincingly renders the emotion one experiences when one watches a lark rising, and this emotion includes the *twittering* succession of bird-notes which has its equivalent in the *twittering* succession of forms. Then again, one is familiar with sculptured fish, the best of them being the Japanese bronzes, but hitherto one has felt these forms to be out of their element. In Mr. Lambert's "Shoal of Fish," carved beautifully in yew mounted on Verdi di Prato, one has, on the contrary, the feeling that they are entirely in their element; they seem to be swimming in the ambient air. A "Flamingo" in aluminium is also excellent, although the foot does not appear *submerged* in the base, as it ought to seem. The most daring piece of all is a sort of personification of the "Mistral," a

design in aluminium, partly coloured blue, and black and white marble. The sensation of the *blast* of the cold wind coming from the snow-covered Alps is wonderfully well suggested in this queer semi-human design.

Those who want to learn something of the new powers of expression of which the modern artist can now avail himself should study this "Mistral," by way of the fish and the lark; but may one also suggest that the others who appreciate abstractions for their own sake should consider whether Mr. Lambert has got more *out* of abstraction because he has put more into it?

PAUL MAZE EXHIBITION AT THE LEICESTER GALLERIES

Mr. Paul Maze's exhibition, compared with the exhibitions of Messrs. Duncan Grant and Matthew Smith, leaves no doubt where the artist's real interests are; his passion is what one might sum up as "Soldiers on Parade." He loves the serried ranks, more particularly when they are on horseback. To him each soldier, with or without the horse, is the unit of a pattern, but it is a unit which has a life of its own. Unlike the old-fashioned military painter who was particular that every strap and every button was clearly distinguishable and in its right place, lest he call down upon his head avalanches of vituperation from irate Colonels, Mr. Maze confines himself to the merest touches of a full brush, touches which, taken by themselves, would be meaningless, but which in relation to the whole give his representations of "Horse Guards at Whitehall" or "Trooping the Colour," and so forth, the quintessence of life. In some slight water-colour sketches such as "Parade of Footguards," "Officers of Guards," "Guards' Drummers," which may be described as brilliant shorthand, one feels that each man, actually only a streak or daub of colour, is a living body. In the sketch of the "Guards' Drummers" one seems not only to see the movement, but to hear the drums.

If I have dwelt more on these "military" subjects, it is because in these he says something new and personal. In his landscapes he is less individual, and himself, one feels, not quite so interested. Also the summariness seems here to be less effective. Nevertheless, such things as "Havre Harbour," "Storm near Dreux," "Beach, Etretat," and the slight "Looking towards the Invalides, Paris," with its unmistakable atmosphere of the place, are very pleasant "impressions."

PAINTINGS BY GEORGES D'ESPAGNAT AT MESSRS. WILDENSTEIN'S GALLERY, 11, CARLOS PLACE

Monsieur Georges d'Espagnat's paintings are of the kind which cannot rouse either opposition or enthusiasm. He is an artist who understands his medium, and expresses himself in colour rather than in form; the influences of Renoir, Bonnard and Signac—perhaps in the reverse order, for his association with Signac appears to have come first—are traceable in his canvases, and despite the heavy outlines in "Young Woman Sleeping," his affection for Velazquez is also *en évidence*. On the whole, M. d'Espagnat's art is lacking in *sforzato*, as if the artist had all his life been afraid to commit himself, so that one's approval is toned down to a whisper, rather than a shout.



A MAN OF BALI WITH A FIGHTING COCK
By Roland Strasser

MR. ROLAND STRASSER'S EXHIBITION AT
THE ZWEMMER GALLERY

Once again Mr. Roland Strasser, the Austrian painter, is holding an exhibition in London. It is to open on the seventh of this month, and was therefore not yet hung when this note was sent to press. From examples shown to me I can, however, say that visitors to this exhibition will not be disappointed; his eye is as keen, his hand as sure as before. The pictures in this show are the result of another visit to the East, to Bali and Japan in particular. Mr. Strasser, as our illustrations indicate, records his impressions directly "from the life," and with that amazing precision which enables him to dispense with preliminary sketches and studies. To be exact, however, all his pictures are in the nature of very close and intimate studies; only his unerring draughtsmanship which, combined with his handling of pigments, makes of drawing and painting a single operation, carries these *studies* further than is the case with others who spend their time on "finish." Mr. Strasser's drawings and paintings have another quality which does not always go with European renderings of the exotic subjects. Decorative values may be registered by any artist who travels in the East amongst people who have not yet been standardised in appearance and compelled to wear the colours and patterns prescribed as fashionable by the industrial "colour council" which meets in Paris, I believe, and orders annually what is to be *de rigueur*. Therefore, despite the rich colours and singing notes of pigment which lend his paintings their decorative values, it is not for this quality I should especially praise them. What seems to me of even greater importance is the fact that Mr. Strasser introduces us to men and

women in Bali and Japan, as living and thinking individuals. Their life is not our life, their ways of thinking not ours, but when we have done with our admiration for Mr. Strasser as a draughtsman and as a painter, we begin all over again and admire him as an ethnographer, and when we are, so to speak, *through* with that there is still his insight as a psychologist to be appreciated. Different temperaments will ring the changes on this order, but that these should be other than purely æsthetical values in Mr. Strasser's work proves that he very rightly regards other than purely æsthetical qualities as vital to art.
H. F.



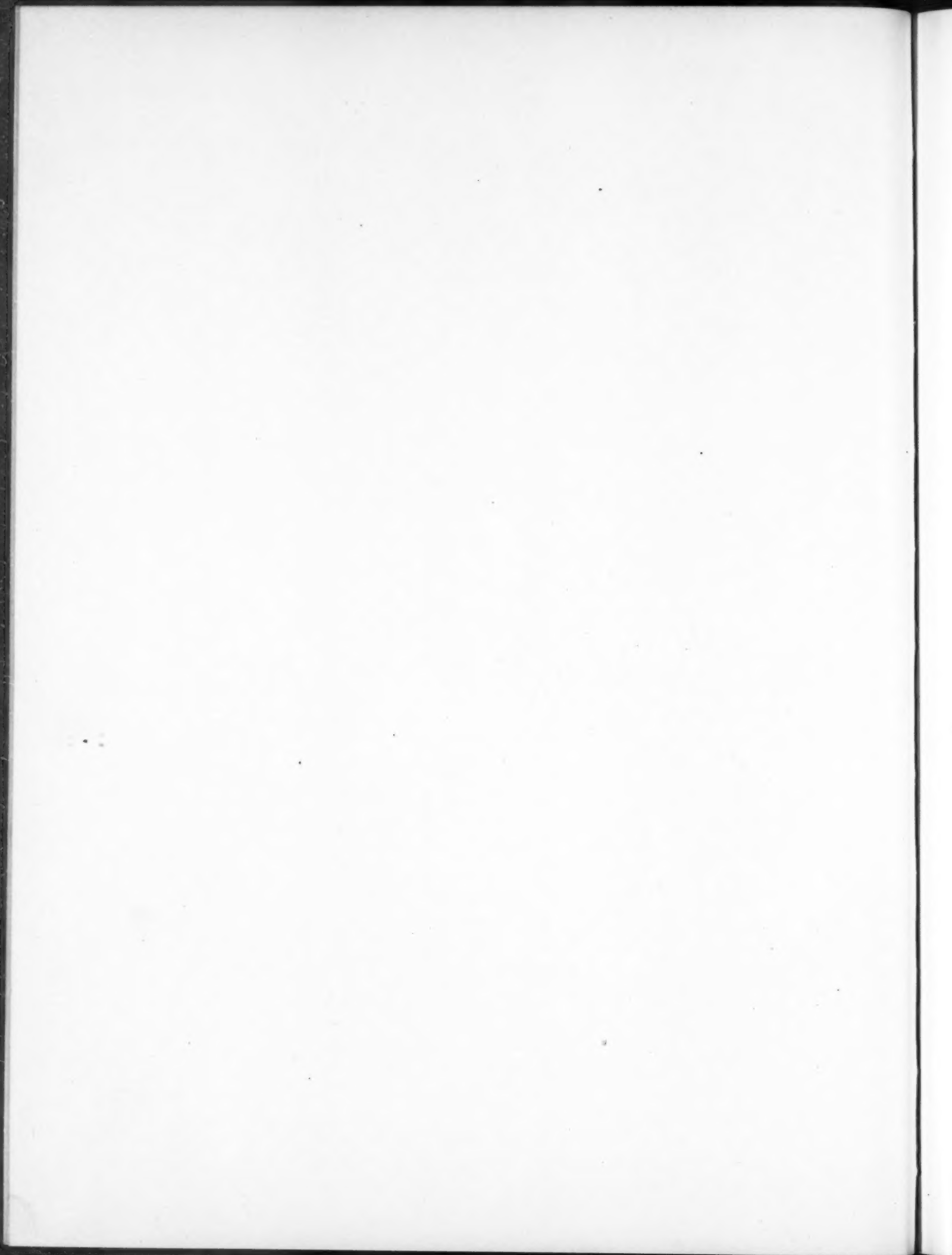
A BALI STUDY By Roland Strasser

MESSRS. VICARS BROS. LTD., 12, OLD BOND ST.
HUNTING PICTURES

Mr. F. A. Stewart, the well-known painter of hunting subjects is holding an important exhibition at Messrs. Vicars' Galleries from June 4th to 30th, an annual event which is always well attended by those interested in hunting. Among the Hunts to be represented on this occasion are "The Cleveland," "Zetland," "North Northumberland," "Heythrop," "Essex Union," "County Galway," "West Norfolk," "West Kent," and many others.



SKETCHES OF TWO JAPANESE TAYO BY RONALD STRASSER NOW ON EXHIBITION
AT THE ZWEMMER GALLERY



NOTES OF THE MONTH

THE LOO COLLECTION AT MESSRS. SPARK'S GALLERIES

The exhibition lately held at Messrs. John Spark's Galleries in Mount Street has been of peculiar interest to all lovers of Chinese art. The objects in question were the property of Messrs. C. T. Loo & Co., of Paris, and included the collection of an eminent foreign statesman, who has evidently bought wisely and well. The figure here illustrated is actually not one of his acquisitions, though from its fine quality it easily might have been, and, indeed, the same would be true of any piece shown in this comprehensive exhibition, which comprises over four hundred examples of bronzes, ceramics, sculpture, enamels and carvings. This particular figure is a Ming specimen of pottery with brown and green glazes, and is said to represent a wrestler, but it is one of the delights of an exotic art, like that of the Chinese, that their conventions are so different from ours that a large proportion of our attributions must be guesswork, and, therefore, we may at any moment expect to hear an alternative, and equally authoritative, explanation of the precise activity of this attractive individual.

The same remark applies to a lovely T'ang female figure, which is described as an actress holding a dagger in each hand and which has recently been reproduced in the Press, side by side with a photograph of Miss Flora Robson just after she has received the daggers from Macbeth. It cannot, however, be said to matter in the least whether either attribution is upset by the scholarship of a later day and then by some still later iconoclast; what is important is that both figures are of absolutely first-rate quality and would hold their own in any æsthetic company. Another, which may worthily be mentioned in the same sense, is a T'ang group of two dogs, seated side by side; this is in unglazed pottery with traces of coloured pigment.

One of the earliest and finest exhibits is a bronze ritual vessel of the Chou dynasty, B.C. The front part is modelled in the form of a bull's head; the body of the vessel is decorated with conventional monster-head designs in high relief, and it has its lid and ladle intact. There are many other important specimens of Chinese art of the earlier periods, but it is impossible to notice them here in detail.

The Sung dynasty is particularly well represented, a Chün bulb bowl, marked with the numeral 9, taking pride of place. The other wares of the period are no less remarkable, the *temmoku* (hare's fur glaze) family being peculiarly noteworthy. The Ming porcelain, both blue-and-white and polychrome, contains some of the loveliest specimens lately exhibited in London, which is saying a great deal. A bowl with the favourite Ming decoration of boys at play in enamel colours, and with the rare Yung Lo mark on the outside rim, is especially worthy of mention.

Of the later porcelains two particularly fine *famille verte* vases call for notice, as also does a most delightful covered bowl with coral-red glaze, mounted in ormolu. This object would be detestable to any lover of true Chinese art, since the cover was not originally destined for the bowl but is another bowl, which has been mutilated for mounting; the lid is surmounted by the ormolu figure of a seated Chinaman, and the result is an entirely charming and most unusual example of Louis Quinze *rococo chinoiserie*.



A MING FIGURE OF A WRESTLER
(At Messrs. Spark's Galleries)

CHINESE HARDSTONE CARVINGS AT MESSRS. CHARLES NOTT'S GALLERIES

The Chinese craftsman is inferior to none in the skill and taste with which he deals with such materials as jade and other semi-precious stones. If anyone is proposing to question this fact, he should be invited to pay a visit to a remarkable exhibition now on view in the galleries of Charles Nott, Ltd., 38, Bury Street, St. James's. Indeed, a visit to this exhibition should be recommended in any case to everybody who is interested in beautiful things. The majority of the pieces shown were made in the Ch'ien Lung period, which extended from 1736 to 1795, and in which the technical abilities of the Chinese artists were at their highest point.

The catalogue comprises over two hundred items, not to mention two large and important collections, one of miniature carvings, the other of snuff-bottles. It is impossible here to do more than call attention to a few of the more noteworthy. Two especially fine specimens may be mentioned. One is an unusual group of dark green jade, in the form of a covered vase decorated with conventional ornamentation; it stands on the back of a phoenix and is supported on either side by the figure of a naked boy; round the middle of the vase are archaic dragons and on the lid a Buddhist lion or "dog of Fo." The other is of white jade and is in the form of a covered vase resting on a flowering rock in the company of two phoenixes, and is here illustrated.

Two very fine jade screens are worthy of a special note. One is carved with a design of sages examining a painting in a mountainous landscape, and it exhibits

A P O L L O

the unusual feature of being carved with a different figure-subject on the other side. The other is carved with a waterfall and is a *tour de force* of glyptic art. A white jade vase with two loose ring-handles is not only an example of beautiful form, but it comes from the Summer Palace, having been an imperial gift to the grandfather of the late owner. A circular brush-pot of dark green jade, carved with two scenes, respectively depicting boating and hunting, has an XVIIIth century gilt metal stand, while an incense-burner of brilliant green jade is in the form of a Buddhist lion with detachable head. A grotesque figure in white jade standing upon a fish appears to represent the divinity K'uei Hsing, a scholar, who though successful in his examinations was refused

office on the ground of his superhuman ugliness; he accordingly threw himself into the Yangtze in despair and was carried up to heaven on a fish-dragon. Of the many other jade pieces of exquisite quality and craftsmanship there is only space to mention a particularly handsome figure of a crouching stag, which has the rare merit of being parti-coloured, black and green.

There are some very fine rock-crystals, including two figures of the goddess Kuan Yin, which deserve mention for their exceptional size, being 22 in. in height. Among other materials represented, in each case by carvings of supreme excellence, are coral, carnelian, lapis lazuli, malachite and soapstone. This exhibition should be missed by none who admire the art of the Far East.



A COVERED
VASE IN WHITE
JADE IN A
FLOWERING
ROCK

(At Messrs. Nott's
Galleries)

NOTES OF THE MONTH

THE ABBES COLLECTION AT MESSRS. BLUETT'S GALLERIES

Mr. Diedrich Abbes, of New York, has recently exhibited his collection of early Chinese pottery and porcelain for sale at Messrs. Bluett's. The collection, which has been on loan for the last five years to the Baltimore Museum of Art, has not previously been seen in England, and all lovers of Chinese art will have been struck by the remarkably high quality of each one of the seventy-nine pieces listed in the catalogue. Almost all are in absolutely flawless condition, which, considering that the vast majority are Sung or earlier, dating that is from before A.D. 1279, is a striking tribute to Mr. Abbes's powers of discrimination between that which is good enough for the ordinary person and that which Henry James, if he had been interested in ceramics, would have welcomed as "the real right thing."



A FINE EXAMPLE OF A T'ANG HORSE
(At Messrs. Bluett's)

Mr. Abbes is a collector of catholic taste, the extent of his interest ranging from the B.C. Chou period to the XVIIth century A.D. Of peculiar importance is a jar, ascribed in the catalogue to the Han dynasty, though possibly slightly later in date, whose surface is not glazed but polished, the black ground with its incised decoration of four fishes surmounting a band of floral design producing an unusual and delightfully happy effect. The T'ang horse here illustrated is a singularly fine example, which has the rare quality of being absolutely intact, while another T'ang figure of an equestrian foreigner exhibits the rare feature of a horse with blue glaze. Of the same period a beautiful white glazed jar of the type of Chinese pottery found in excavations at the IXth century city of Samarra in Mesopotamia is worthy of special mention.

The Sung wares are beautifully represented. There is a particularly exquisite Tz'ü-chou bowl of the much sought-after type painted in red and green enamels, and a lovely pillow from the same factory with *sgraffito* decoration of a mythical monster in a background of foliage. An exceptionally fine tea bowl with *temmoku* (hare's fur glaze) is well worth noting, as are a bowl of Lung-ch'üan celadon with two fishes in relief and another of lavender-blue-glazed soft Chün of a shape

which is known in T'ang silver. Two white-glazed stem cups of Ting ware call for particular notice, in view of their unusual form among the products of that factory; while another Ting piece, a bowl with incised lotus design, has apart from its intrinsic merit the sentimental interest that a former Chinese owner has carved under the base two characters to signify that in his opinion the object has the beauty of a flower in bloom.

The Ming dynasty is represented by an exceedingly attractive vase with white glaze and the rare mark in underglaze blue of the Yung Lo period, in which it may well have been made, notwithstanding the notorious Chinese habit of applying fictitious dates to their wares. There are some admirable specimens of the so-called "soft paste" (steatitic) porcelain, a few monochrome pieces of first-rate quality, and half a dozen fine examples of Corean pottery, which is now comparatively rare. Mention of an exceptionally beautiful wooden figure of the goddess Kuan-yin, 26 inches in height, and ascribed to the Sung dynasty, concludes this notice of a singularly enjoyable exhibition.

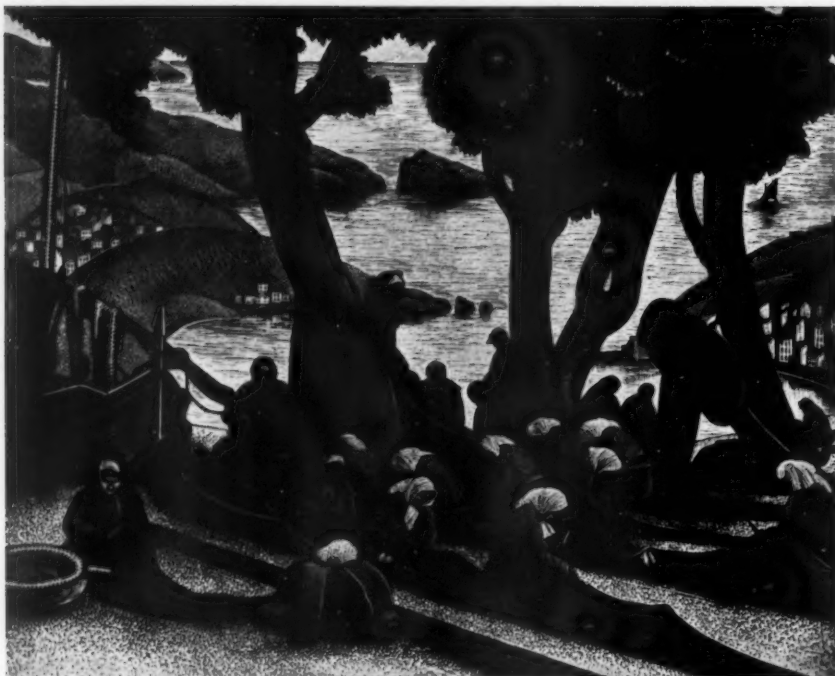
FRENCH PAINTINGS AT THE McLELLAN GALLERIES, GLASGOW

An important exhibition of French paintings of the XIXth century, organized by Messrs. Alex. Reid and Lefevre, Ltd., of London, was held at the McLellan Galleries, Sauchiehall Street, Glasgow, during May. It included two works by Eugene Boudin, no less than thirteen examples by Paul Cézanne from well-known collections; three paintings by Gustave Courbet; and two by Gauguin. A magnificent study, "Le Paysan," by Vincent van Gogh, a work of his Arles period, was also on view. Renoir was represented by eight canvases, and Toulouse-Lautrec by two of his famous Moulin-Rouge series.

A LOAN COLLECTION OF HUGUENOT SILVERSMITHS' WORK

An exhibition, the first of its kind, was opened on May 29th, and will continue to June 16th, at the Galleries of Messrs. Crichton Bros., 22, Old Bond Street. This collection consists of silversmiths' work made by the Huguenot refugees from the end of the XVIIth to the first half of the XVIIIth centuries. As is well known, the revocation of the Edict of Nantes, in 1685, caused an exodus of Huguenot craftsmen from the Continent among whom were skilled goldsmiths, who settled in this country and were destined to have a notable influence on English goldsmiths' designs, an influence the merits of which are perhaps open to differences of opinion. The quality of the work of these refugees was admittedly of a very high order and, although at first the alien invasion naturally gave rise to protests by native interests, in course of time the majority of the Huguenot workers remained and became absorbed in the community.

Visitors will find in this interesting exhibition a large number of specimens by the celebrated Huguenot artist, Paul Lamerie, considered by many to have been the finest goldsmith of his day. From a wide range of owners other examples will be found bearing the marks of Pierre Platel, Augustin Courtauld, David Willaume, Pierre Haraché, Louis Mettayer, Paul Crespin, Peter Archambo and many others. The exhibition will be open each day from 10 to 6; Saturdays, 10 to 1. T.L.H.



THE NET MENDERS (*The Woodcut Society, Kansas City*). A woodcut by Clare Leighton

THE NET MENDERS.
A WOODCUT BY CLARE LEIGHTON

In a recent issue of *Apollo* we reviewed a book entitled "The Farmer's Year," written, designed and engraved by Miss Clare Leighton. The illustration here reproduced is another work of this gifted lady and is published by the Woodcut Society of Kansas City, U.S.A., accompanied by an appreciation of this woodcut particularly and of Miss Leighton's work generally, by Mr. Martin Hardie, R.I., R.E.

This lovely print represents groups of fisher folk of Collioure, a village on the Mediterranean Sea, engaged mending their nets, and it is extraordinary how the artist has suggested (especially in the large woodcut) a sunny landscape full of colour and movement by means of this black and white design. The Woodcut Society has for its object the publication of original woodcuts for its members, mounted with an essay by a well-known authority. The membership subscription is \$10 per year, and the address of the Society is 1234, Board of Trade, Kansas City, Mo., U.S.A.

EXHIBITION OF OLD ENGLISH NEEDLEWORK

During the month of June Messrs. Frank Partridge and Sons have arranged to hold an important Exhibition of Old English Needlework of the XVIIth and XVIIIth centuries, covering a wide range of beautiful objects, at their galleries in King Street, St. James's, S.W. 1.

There are about one hundred exhibits, both rare and precious, among which may be specially noticed a set of three fine Elizabethan Needlework Panels, circa 1600, from the collection of Lady Sackville, and several

embroidered Bibles and Prayer Books from the collection of Mr. Percival D. Griffiths. The exhibition opens on June 6th, and continuous to the end of July during the usual business hours.

T. L. H.

THE SQUIRE GALLERY SUMMER EXHIBITION OF
EARLY ENGLISH WATER-COLOURS AND DRAWINGS

These "Early English" masters, the Gainsboroughs, Cozens, Girtins, Rowlandsons, Constables, Cox's, De Wints and their lesser brethren were a really marvellous crew. They knew how to sail their craft. They one and all, even the less known ones, like, in this exhibition, J. Renton or J. Barber or J. A. Atkinson, knew how to steer clear of danger, of the rocks of vulgarity or the shallows of meretriciousness. Mr. Squire is to be congratulated on the taste he has shown in getting this exhibition together, a taste which has evidently had its reward, for there were "red spots" all over the place. The exhibition is one in which every lover of water-colours would delight, not only because of the individual examples, but for the opportunities of comparison they offer. Here we have, for example, a classic-romantic "Waterfall between Cader Idris and Dolgelly," by S. H. Grimm (circa 1733-1794), French and aristocratic; "The Duke of Cumberland Inn, Woolwich Common," by Paul Sandley (1725-1809), more Dutch and plebeian, and the austere and almost abstract "Coomb Martin, Devon," by Francis Towne (1740-1816); the pretty "Dinas y Mowdda, Merionethshire," by J. "Warwick" Smith (1749-1831), and the finely dramatic "Aberbrothick Abbey, Angus," by E. Dayes (1763-1804), and "sublime" the Cozensish "Mountain Landscape," by J. Renton (exhibited circa 1800); and there are different

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examples of Rowlandson's ever elegant and calligraphic line, including two somewhat unusual horse subjects, "The Stud Farm" and "The Chase," in which one can study his early manner and note that like Constantin Guys, also included in this show, he had already the habit of drawing by formula rather than "from the life."

But, indeed, this summer exhibition, which numbers amongst its contents a fine Gainsborough drawing and important examples of Constable, Cox, the two Varleys, Cotman, and so forth, is a great treat.

MR. DUNCAN GRANT'S NEWEST PAINTINGS AT MESSRS. REID AND LEFEVRE'S, AND RECENT PAINTINGS BY MATTHEW SMITH AT MESSRS. TOOTH'S GALLERIES

These two exhibitions belong together, because the two artists quite definitely have made design through colour their principal means of expression, and both of them, too, owe much to modern French theories of art. Of the two Mr. Matthew Smith remains most French, Mr. Duncan Grant more definitely English. Mr. Smith, after passing through a phase in which he "saw red," both in the optical and the emotional sense of crimson, protest against others who did not share his views, and another phase in which he experimented with cooler colour schemes, seems now really to have found what he wanted: a rich, luscious, sonorous orchestration of pure colour. His colours give me, I confess, still the feeling of the stuffiness which one experiences in certain Parisian interiors on a hot July day; interiors in which plush and velvet are the main factors of colour, and this preponderance of French taste is further emphasized by his preference for rather fleshy nudes, whose nakedness is, in fact, essential for his design in the abstract. Properly considered, his art, as also Mr. Grant's is, in spite of the presence of perfectly plain and, in fact, emphatic subject matter, really an abstraction. In both cases it is the peculiar and characteristic palette which constitutes the essence of their art; and it is the abstract quality which the academic painter finds so difficult to understand, because he cannot get away from the notion that a painting should be but another word for "imitation" of nature. Mr. Duncan Grant then is quite as abstract as Mr. Smith, but he has a greater sympathy with, or perhaps one should say, understanding of, the æsthetical possibilities of the landscape, and is in that sense much more English than Mr. Smith, whose æsthetical pedigree goes back to Watteau and Rubens, El Greco and Titian, much more than to Constable, of whom Mr. Grant is plainly a descendant, at all events in his landscapes. In the still life compositions they approach one another more closely, but Mr. Grant seems to me to rely more on his intellect, Mr. Smith more on his sense in their different colour combinations. One should, in corroboration of this opinion, compare Mr. Grant's "Flowers in a Vase" with Mr. Smith's "Marigolds on a Table." In both Mr. Grant's and Mr. Smith's pictures one is vaguely disturbed by a feeling that they are not quite decided how far they are committed to nature and association, or to art and abstraction. When, for example, Mr. Smith paints a "Still Life with African Figure" in the same way as a "Model Reclining," or when Mr. Grant places flowers on an iron stove, as in the picture "The

Stove," it is the associative sense which is disturbed, the more so as neither the African figure nor the stove helps the abstract qualities of design in the least. So also in the fine colour arrangement and rhythm of Mr. Grant's "The Pupil," one does not quite know whether the artist was more interested in the young violinist or in the excuse she gave him for his art.

It is not, I know, fashionable to look upon subject matter as anything more than a starting point for Art; nevertheless, it is a fact that in the greatest works of art there is no conflict of the two essentials: substance and form. And this conflict, I feel, is not quite eliminated from the work of these two greatest colourists of the "modern" English school.

H. F.

HISTORICAL HOUSE FOR ANTIQUE DEALER

Mr. J. P. Corkill, a well-known member of the British Antique Dealers' Association, recently moved his headquarters from Birkenhead to Huntingdon. This is something more than a mere removal to "new and enlarged premises," for it happens that the valuable stock of antiques has found a new home in a picturesque and historical setting at Castle Hill, Huntingdon, a delightful house built by Robert Adam in 1786, containing no less than twenty rooms in which are now displayed furniture of different periods shown in appropriate surroundings, including some of the finest specimens of fine mantels



The business was started by the grandfather of the present owner in 1866 at Rock Ferry, Birkenhead, and it has always been the policy of the firm to handle only genuine antique furniture, glass, china and silver, to the exclusion of all reproductions.

The illustration we publish of one room in this beautiful house suggests at once the idea that makes this house especially interesting to collectors, which is that one can see exactly how any object here displayed is likely to look in any similar house.

UNIVERSITY OF LONDON COURTAULD INSTITUTE OF ART 20, PORTMAN SQUARE, W.1 LECTURES FOR JUNE

M. Albert Gleize's Introduction et Critique de la peinture moderne. Two lectures, June 4th and 5th, at 5.30 p.m. Fee, 10s. Application for tickets should be made to the Director, 20, Portman Square, W. 1.

MEMORIAL EXHIBITION OF THE WORKS OF THE
LATE PROFESSOR ANNING BELL, R.A., R.W.S., LL.D.,
AT THE FINE ART SOCIETY

When the late Anning Bell, R.A., born in 1863, begun his artistic career the Great Stars on the horizon of Art were, next to Titian and Velazquez, the then newly discovered Botticelli; Morris's influence was beginning to reach its zenith; Rossetti and Burne-Jones dominated the younger painters who had not followed Whistler, and Charles Shannon, Charles Ricketts and Anning Bell were foremost amongst them. Anning Bell, therefore, lived in a painter's world dominated by literature, that is to say, what they saw in nature and in the life around them meant to them far, far less than what they saw in picture galleries and museums or in poetry books. There art was at one remove from life in the direction of poetry; as the Impressionists art was at one remove from life in the direction of science, and as the present "modern" painting is—also of one, if not, indeed, two removes from life in the direction of abstract æsthetics and psychology. Only a mistaken habit which makes us think of art and artists always concerned with essentially the same thing can therefore excuse our measuring Anning Bell, who only died last November, with all other artists who flourished within the span of his life. His art *dates* as surely as the art of Burne-Jones or Mr. Ben Nicholson, for that matter. Now *dating* is not in itself a bad thing, all the old masters *dated*, but what one has to consider is what each master gave within his own terms of reference. Accepting these terms did Anning Bell give enough? To the Botticelli-like wistfulness of Burne-Jones, which is feminine, he added a touch of Titian or Giorgione, and they are masculine, to pattern he thus attempted to add if not exactly solidity at least fullness of body and richness of colour—and the blending is not convincing, however superficially agreeable. And it is not convincing it seems to me because Anning Bell had it in him to be a greater artist than his conception of art permitted him to be.

Had he never gone to the Royal Academy, had he never heard of Botticelli, or Titian, or the Hypnerotomachia and Morris and the rest, had he relied only on what his eyes saw and what his heart felt, and what his head learnt of the *crafts*—not of Art with a capital A—he would have given us more. In this Memorial Exhibition is the self-portrait lent by the Art Workers' Guild, of which he was a master. It is admirable, and proves how well he was able to deal with the facts of vision; in "Learning to Walk," for instance, and in others, he shows a simple love of children, and his child-like "Enter Fairies from the last scene of 'Midsummer Night's Dream'" reveals his fundamentally sincere and kindly nature. In the "The women stood afar off beholding those things," however, we get a glimpse of what might have been had he relied only upon art as a means of expression, and not as an end in itself. It is intensely moving, and shows a much deeper sense of the realities than any of his other works. Something of this vital emotion speaks, from the sketch, "Christ and the Children" for the cartoon of the window of the same title in Harrogate. Dignity of design and, occasionally, a similar deeper feeling speaks for other cartoons here exhibited (notably 143, 145 and 172).

In the "Mermaids' Song," "Midsummer Night's Dream" (35) there is a delightful fancy in the "singing" stars, but Anning Bell seems to have had too much common sense to go all out for æstheticism, and not enough courage to rely on the promptings of his own nature.

His pleasant amiable work, always agreeable to the eye, will, however, not be forgotten; the stained glass windows and mosaic decorations of Westminster Cathedral alone will suffice to keep his memory green.

H. F.

PICTURES ON LOAN

THE RUSSELL-COTES GALLERY'S NEW VENTURE

The Russell-Cotes Art Gallery at Bournemouth has begun something which may well develop into one of the most important occurrences in English painting in the last twenty years. Until recently the gallery possessed more pictures than wall space to hang them on. Many of the works in its keeping were therefore forced to remain unseen in the darkness of its store-rooms.

To improve this state of affairs the curator has hit on the simple plan of allowing local residents to borrow the pictures and hang them in their own houses, just as they borrow books from a public library to read at home. In return they pay an annual fee of one guinea, each subscriber being allowed to choose four pictures, for three months each, during the year. And with the money subscribed new pictures, by living artists, are bought to add to the collection.

The curator has solved his problem of overcrowded walls, for the scheme has now been running for a few months and is already a success. At the same time he has found a method of helping local art and enriching Bournemouth's gallery.

But he has done far more than that. He has started something which may become a great and vital influence on the future of art in this country. There is little reason why the "Public Lending Library of Pictures" should not in time develop into that regular source of livelihood for which English painting has had so long to wait.

The number of English artists who are able to devote their whole attention to painting is absurdly small. And there is little likelihood in the modern world of a successful return to the individual patronage that made English art great in the XVIIIth century. Few people to-day are willing to offer a young, unknown artist anything approaching an adequate amount for what may be a month's or two months' work. But many people might be only too glad to borrow the picture to hang on their own walls.

It is simply a question of allowing the idea time to spread to municipal galleries in other parts of the country, and for the practice of borrowing pictures to become an accepted institution.

Naturally it has its limitations. Rare pictures of exceptional value can never be allowed out of the keeping of their gallery. And in all cases of pictures lent the borrower must be impressed with the necessity for care, and for avoiding damp walls or spaces immediately over a radiator. In the Bournemouth example it is worth noting that every picture on loan is insured by the gallery against all risks.

G. W.

NOTES OF THE MONTH

THE HAMPTON COURT MANTEGNAS

The nine cartoons of "The Triumph of Julius Caesar," by Andrea Mantegna (1431-1506), at Hampton Court, are now on view again.

They have been cleaned, re-backed, placed on new stretchers, protected by wax from the dangers of damp and pernicious atmosphere, installed so that they form a continuous series of wall paintings and housed in special conditions of scientifically controlled atmosphere.

Painted nearly 450 years ago for Francesco Gonzaga of Mantua, they came into the English Royal Collection about 1629. They are known to have been in bad condition in Charles II's reign, and to have been restored by the French wall-painter Laguerre at William III's command. Subsequent attempts to cope with their deterioration were made from time to time.

Their condition in 1930 was so brittle, and such large areas of their surfaces were in danger of scaling off, that it was evident that, left alone, the cartoons must perish. The King decided that in view of the great artistic significance of these works, which rank among the most important remains of the Italian High Renaissance, an effort to secure the scaling surfaces and protect them against further decay must be made.

In 1931 the task of securing and protecting the cartoons was entrusted to Mr. Kennedy North, and the work of transforming the Orangery at Hampton Court into a thoroughly reliable and healthy place for the exhibition of pictures was undertaken by Mr. J. Macintyre, Chief Engineer of His Majesty's Office of Works.

Mr. Kennedy North has given the cartoons firm and even surfaces, has cleansed them of serious mould-growths, provided them with the most durable lining canvases, restretched them on conditioned teak stretchers that will resist fire, water and insects, and locked them in a solid film of wax, that will protect them from the attacks of damp, of chemical atmosphere and mould-growths. His wax treatment has produced besides a remarkable homogeneity of aspect, and has revived a surprising amount of the quality of Mantegna's craftsmanship that had seemed to be lost.

EXHIBITION BY FEDERICO BELTRAN-MASSÉS

A large and important exhibition of works by the well-known Spanish painter F. Beltran-Massés will be held at the galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall, opening on June 5th, consisting of some 150 paintings in addition to panel sketches and drawings. Our readers will remember that in 1929 Señor Beltran-Massés held his first show in London, which created widespread interest. Beltran-Massés is a native of Barcelona and became a pupil of Sorolla, and is celebrated for his joyous use of luminous colour.

THE BLACKBURN ANTIQUARIAN SOCIETY

On Saturday, April 21st, the Blackburn Antiquarian Society paid an official visit to the Treasure House, Pitt Street, Blackburn, at the invitation of Messrs. Frederick and F. Leighton Treasure, to inspect the collection of works of art and antiques at their galleries. On the same occasion the Mayor and Mayoress, Mr. Alderman C. M. Pimblett and Miss Pimblett, were present.

OUR COLOUR PLATES

A NEWLY DISCOVERED GAINSBOROUGH

By the courtesy of Messrs. Frank T. Sabin, 154, New Bond Street, we reproduce a very interesting portrait of Queen Charlotte, the wife of King George III, which has been recently discovered, and is apparently the preliminary study for the well-known portrait of the same lady, now in the collection of H.M. the King at Windsor, which was painted about the year 1780. It will be remembered that Gainsborough left Bath for London in 1774, where he was to become the great rival of Sir Joshua Reynolds in the painting of celebrated people of the time, and it was during this London period that Gainsborough was at the height of his great powers. Although this royal portrait may be described as a sketch or study for the more important work, it will be seen that it is carried much further, as a finished work, than the beautiful coloured sketch which Gainsborough made (also in the Royal collection) of his famous Mrs. Robinson as "Perdita."

There is a sense of regal dignity combined with feminine charm about this picture which probably none but Gainsborough in his time could have achieved.

"A FLORENTINE GENERAL," BY PIERO DI COSIMO, 1462-1521, IN THE NATIONAL GALLERY

Piero di Cosimo, the name adopted by the Florentine Pietro di Lorenzo from his master, Cosimo Rosselli, is one of the most representative painters of the Renaissance. Amongst his allegorical works derived from his study of the Latin poets are the "Death of Procris," in the National Gallery; the "Perseus and Andromeda" series, at the Uffizi; and a picture of "Hylas and the Nymphs," in a private collection. Our picture represents a Florentine general in armour of Milanese type, and has been variously said to represent Gen. Francesco Ferrucci or Malatesta Baglioni. The head, depicting a man of refined type in the prime of life, seems charged with a somewhat dreamy gentleness, which is enhanced by the sombre golden tone and the circular cap or turban which the knight is wearing. The small size of the hands denotes a person of rather slight and delicate build. Over the whole picture there is cast a romantic atmosphere. The interesting little street scene in the background is very characteristic of Piero. It is a true rendering of the Piazza della Signoria, showing Michelangelo's colossal statue of David as set up in front of the Palazzo Vecchio. Piero di Cosimo led a very singular life. His whimsicalities and capricious nature are well described by Vasari and clever use was made of his eccentric character by George Eliot in her novel "Romola." He lived upon a diet of hard-boiled eggs and fruit, shut himself in his studio, and hardly ever went out of doors. His rooms were never swept; he kept curious pets; his garden he suffered to grow wild, and he appeared to be most interested in everything freakish and abnormal. He was fond of designing monstrosities, dragons, gargoyles and demons. As a designer of masques and pageants, usually of the macabre order, he was in frequent request. Piero's work was profoundly influenced by the arrival in Florence of the Portinari altar-piece of Hugo van der Goes. Later in life Piero came strongly under the domination of Savonarola and turned his thoughts once more to religious art.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

DURING the past few months I have frequently referred to the steadily growing air of optimism that was apparent in the London saleroom. There were still, however, pessimists who questioned this optimism, but after the sale of the Hirsch collection at CHRISTIE'S in the second week in May my statement becomes an undeniable fact.

In the course of five days a total of just short of £100,000 was spent at this remarkable sale, and prices were realized that frequently recalled the boom years before the wave of depression set in in 1931.

Much of the furniture, and many of the pictures, were admittedly of the first quality, but despite this fact neither the auctioneers or Mr. Leopold Hirsch's executors anticipated the remarkable aggregate realized at this memorable sale.

THE LEOPOLD HIRSCH SALE

The first day of the Hirsch sale, on May 7th, was devoted to that discerning collector's fine examples of XVIIIth century English furniture, much of which he had bought at a time when collectors practically ignored the work of Chippendale and his contemporaries. Through this neglect he was able to secure Chippendale furniture catalogued in twenty-one lots in the sale for the moderate sum of £885 when the famous Dean Paul collection came under the hammer in 1896. These twenty-one lots now produced the wonderful aggregate of £5,286.

Many of the lots made seven and eight times the sums paid for them, the outstanding lot being a pair of armchairs with bold S-scroll supports, which realized £672. They had cost Mr. Hirsch 40 gs. Another lot, a bedside cupboard, one of the finest pieces in the sale, made £252 as against £21 in 1896; and an armchair bought at the same time for 30 gs. went for £220 10s.

The pieces from the Dean Paul sale, however, did not exhaust the interest of the opening day's sale. A set of four Chippendale armchairs of the familiar French type made £945; a set of sixteen chairs of a similar style, but of less elaborate decoration, went for £861, and twelve William III chairs in the manner of Daniel Marot were sold for £1,102 10s. Some time before his death a lady offered Mr. Hirsch £3,000 for this set.

An unique Chippendale tripod table with a top of green marble surrounded by a key pattern brass gallery fell to a bid of £367 10s., while a pair of Sheraton commodes designed in the French taste made £609.

For purposes of record I give a list of the items purchased at the Dean Paul sale in 1896, with the sums realized for them at the Hirsch sale.

	Dean Paul Sale, 1896			Hirsch Sale		
	£	s.	d.	£	s.	d.
Stool of sabcuwood ..	13	2	6	50	8	0
Bedside cupboard ..	21	0	0	252	0	0
Armchair ..	31	10	0	220	10	0
Armchair ..	42	0	0	320	5	0
Armchair ..	42	0	0	294	0	0
Armchairs, pair ..	42	0	0	672	0	0
Armchairs, pair ..	46	4	0	320	5	0
Chairs, set of 4 ..	117	12	0	861	0	0
Chairs, set of 6 ..	105	0	0	609	0	0
Hall chairs, set of 6 ..	110	5	0	178	10	0
Chairs, set of 6 ..	86	2	0	204	15	0
Torchères, pair ..	52	10	0	493	10	0
Tripod table ..	43	1	0	168	0	0
Tripod table ..	13	2	6	99	15	0
Tripod table ..	7	7	0	48	6	0
Card table ..	28	7	0	220	10	0
Firescreen ..	16	16	0	42	0	0
Firescreen ..	17	17	0	33	12	0
Mirror ..	15	15	0	27	6	0
Mirrors, pair ..	21	0	0	131	5	0
Mirror ..	12	12	0	39	18	0
	£885	3	0	£5,286	15	0



LOUIS XVth EWER AND BASIN. E. A. Phillips Collection
Messrs. Christie's, April 30th

Mr. Hirsch's collection of miniatures were also sold on the opening day, but they were for the most part of moderate importance, only one of the twenty-four sold attaining three figures. This was an attractive portrait of a child later discovered to be that of Miss Mary Meyer, daughter of Jeremiah Meyer, the Academician, by Richard Cosway, which realized £241 10s.

The day's total for ninety-one lots amounted to £14,529.

On the second day, when the European porcelain objects of art, bronzes and tapestry were sold, the outstanding item was a superb early XVIth century Brussels panel of tapestry 7 ft. 3 in. by 5 ft. 6 in., woven with "The Repose in Egypt," in coloured and gold threads, which realized £5,670.

In 1893 this panel appeared in the famous Spitzer sale in Paris, when it realized £2,800, later to appear in the Taylor sale at Christie's in 1912, when Mr. Hirsch acquired it for £8,190.

To-day the demand for tapestry, however fine, is limited so that the price it realized must be considered satisfactory. It was, we believe, purchased by an English collector.

Two other items from the Taylor collection also sold well, considering changing fashions. A verre eglomisé bowl, 10½ in. diam., Italian earlyXVIth century, made £262 10s.; and a portable altar, 13½ in. high, made of verre eglomisé plaques mounted in a silver frame, Italian, circa 1500, went for £252. Another interesting lot was a pair of Limoges enamel salts, 4 in. high, at one time in the famous Fountane collection, which sold for £378; while £210 was given for an alabaster plaque, 10½ in. high, Flemish early XVIth century.

Among the bronzes the chief item, a superb statuette of Mercury, 31 in. high, by Giovanni da Bologna, made £787 10s.; an Egyptian bronze statue of Sekhmet, 21½ in., XXVIth dynasty, £294; while a chalcedony cameo, 3½ in. by 2½ in., and a sardonyx cameo, 5½ in. by 4½ in., made £110 5s. and £105 respectively.

Mention, too, must be made of a set of three late XVIIth century Brussels tapestry panels, "The Seasons," £609.

The second day's total amounted to £12,187.

On the third day Mr. Hirsch's Chinese porcelain, French furniture, porcelain and decorative objects were sold.

The porcelain could not, of course, compare with that of his brother Henry, which made such remarkable prices at CHRISTIE'S three years ago, but nevertheless the afternoon's total amounted to nearly £6,000.

Among the Chinese porcelain must be mentioned a pair of Yung Cheng ruby back dishes, 7½ in. diameter, which, though one was cracked, realized the high figure of £267 15s.; a pair of K'ang-si teapots, 4½ in. high, sold for £210; and the same sum was given for a set of six K'ang Hsi saucer dishes, 9½ in. diameter.

ART IN THE SALEROOM

The chief lot in the sale was a pair of marble statuettes representing Spring and Autumn, 17 in. high, by Clodion, which made the very satisfactory figure of £1,050. The figure of Spring was similar to one sold in the Barnett Lewis sale in 1930 for £441.

French furniture and Sèvres porcelain are now out of favour, and as a consequence prices for these items were moderate, the highest sum, £462, being given for a Louis XVI commode, 3 ft. 6 in. wide, veneered with tulip wood and banded with mahogany. This piece attracted attention owing to the fact that it bears the inventory number 10,914 stencilled in black ink, and was probably removed from one of the French Royal residences at the time of the Revolution.

Old silver had little appeal for Mr. Hirsch, so that sold on the fourth day consisted almost entirely of pieces of a domestic character. Many of the pieces were of great weight, but the price realized per ounce maintained a good average.

Its combined weight was nearly 10,000 oz., and the total realized, £3,715, was certainly more than was anticipated.

The chief item was a massive dinner service, mainly by the early XIXth century silversmith Paul Storr, weighing nearly 4,500 oz., which sold in twelve lots, made a total of nearly £1,200.

Of the few items of artistic interest a silver-gilt ciborium and cover, Spanish XVth century, sold for £190, and £170 was given for a silver-gilt chalice and paten, probably Spanish XVth century. This last was sold at the Taylor sale in 1912 for £94 10s.

The concluding day was devoted to Mr. Hirsch's important collection of old masters, together with a few sold by order of the executors of his late brother Henry.

Right from the start the bidding recalled that of the boom period, and all estimates as to the total were exceeded when the 146 lots produced £61,503. Of this total Mr. Leopold Hirsch's pictures and engravings made £46,191.

The highest price of the day, however, was given for a work from his brother's collection, a painting by Raeburn, "The Allen Brothers," given by Leopold to Henry shortly before his death. In 1894 it sold for 105 gs., but we understand that when Mr. Hirsch bought it he paid £3,000 for it.

It now made the remarkable figure of £11,025, being purchased by Mr. J. R. Dewar, nephew of Lord Dewar, who paid in 1917 £25,410 for the same artist's portrait of The McNab. Mr. Dewar also gave 4,400 gs. for Raeburn's portrait of Lieut.-Colonel Morrison.

Many of the pictures sold had previous saleroom history, and to save space I give in tabulated form a list of these with their previous auction estimation.

Artist.	Subject.	Previous		
		Price.	Price.	
		Guineas.	Guineas.	
Gainsborough	The Show Box ..	1,150	205	1890
Van der Goes	Adam and Eve... 19 x 12½	780	620	1918
Frans Hals ..	The Smoker... 23 x 19½	1,650	2,000	1911
J. Hoppner ..	Lady Gordon... 28 x 23	500	1,090	1895
Mabuse	Jean Carondelet. 15 x 11	3,000	48	1887
Mantegna ...	The Madonna .. 27 x 20	320	1,150	1911
A. Mor.....	A Lady 47 x 36	850	380	1903
J. Opie.....	Cornish Girl... 29 x 25	270	460	1905
Raeburn	Lt.-Col. Morrison 34½ x 27	4,400	105	1894
Reynolds ...	Lord Mulgrave.. 36 x 28	920	270	1890
Romney	Mrs. Willett ... 27½ x 22½	200	700	1895
Giovanni Santi	Port. of a Boy... 15½ x 10	1,900	26	1925
Paul Potter ..	Cattle 12 x 13	600	680	1925
Jan Steen....	Twelfth Night.. 51 x 63	2,500	77	1887

Other items which must be recorded include a portrait of Matthäus Schwarz, by Christoph Amberger, 27½ in. by 23½ in., 1,500 gs.; Barbara Schwarz, by the same, 27½ in. by 23½ in., 1,550 gs.; Madame Le Brun, by Gainsborough, 50 in. by 40 in., 1,100 gs.; Miss Clements, by Lawrence, 49½ in. by 39½ in., 850 gs.; Anne de Pisseleu, by Corneille de Lyon, 6½ in. by 5 in., 850 gs.; Duke of Suffolk, by Mabuse, 12 in. by 7½ in., 850 gs.; "Children Birdnesting," by Morland, 25 in. by 30 in., 2,800 gs.; "Juvenile Navigators," by the same, 25 in. by 30 in., 2,700 gs.; Mrs. Duff, by Raeburn, 29½ in. by 24½ in., 750 gs.; Portrait of a Gentleman, by the same, 29 in. by 24 in., 580gs.; Portrait of an Old Man, by Rembrandt, 10½ in. by 9 in., 750 gs.; Lord Loughborough, by Reynolds, 51 in. by 40 in., 700 gs.; Gertrude Roper, by the same, 29 in. by 24 in., 900 gs.; Mrs. Thomas Raikes, by Romney, 4,700 gs.; Portrait of a Gentleman, by Tintoretto, 43 in. by 34 in., 500 gs.; and a view of Rhenan, by Jan Van Goyen, 36½ in. by 52 in., 360 gs.

Among the engravings the highest price paid was 280 gs. for the Duchess of Devonshire, a colour print by W. W. Barney, after Gainsborough. A long series of Dürer etchings and woodcuts made sums ranging from 3 gs. to 170 gs., the latter sum being given for a print of "Melancholia," while nine Whistler etchings made a total of 629 gs. "Upright Venice" made 110 gs.; "The Balcony," 190 gs.; and "The Rialto," 100 gs.

Finally, mention must be made of a brilliant painting of the head of a girl, "Contemplation," 29½ in. by 24½ in., by Augustus John, which sold for 500 gs.

PICTURES

There was some keen bidding at a sale of modern pictures and drawings from various sources, which was held at CHRISTIE'S rooms on April 13th, the total for the day amounting to nearly £7,000.

Nearly half the sale was devoted to pictures and drawings from the collection of the late Mr. Joseph Beausire, a Liverpool collector, some of which showed varying fluctuations in value.

Among the drawings, for instance, one by Copley Fielding, "Rough Water, Bridlington Quay," 24½ in. by 35 in., which at the Moss sale in 1900 made 500 gs., now made no more than £115 10s.; while two other drawings by the same artist, "Minding Cattle on the Sussex Downs," 18 in. by 24 in., and "Byland Abbey, Lincolnshire," 17 in. by 23½ in., went for £115 10s. and £142 15s. respectively. Prior to this a drawing, "Bending the New Sail," 15½ in. by 22 in., by J. S. Cotman, sold for £115 10s. Two drawings by D. G. Rossetti met with a modest reception, "Lucrezia Borgia," 24½ in. by 15 in., going for £173 5s., and "The Loving Cup," 21 in. by 14 in., for £110 5s. This last, at the Bibby sale in 1899, realized £277 10s.

A better fate awaited a water-colour by Turner, "Kilchurn Castle and Loch Awe," 20½ in. by 30½ in., which made £525 as compared with £378 in 1860.

The first of the pictures to make three figures was a painting by Burne Jones, "Music," 26½ in. by 17 in., which was well sold at £147; while this was followed by "The Valley of the Stour," 27½ in. by 35½ in., by Constable, for which £120 5s. was given.

There was a big depreciation in an oil painting by J. Linnell, "The Quoit Players," 31½ in. by 41 in., the value of which had increased from £241 10s. in 1848 to £525 at the Simpson sale in 1896. It now failed to realize more than £52 10s.

A painting by George Morland, "The Stable Door," signed and dated 1791, 27½ in. by 35½ in., sold cheaply at £199 10s., but to secure a fine work by James Stark, "A view in the New Forest," 19½ in. by 27½ in., the buyer had to bid up to £798. This was bought in 1888 for £157 10s. Another work by the same artist, "The Road Through the Wood," 12 in. by 16 in., sold for £241 10s.

In the second section of the sale, which comprised pictures from the collection of Mr. George Miller, of Radlett, Herts, the following must be recorded: Sir D. Y. Cameron, "Old Paris," 35½ in. by 21½ in., £220 10s.; "Old Laroche," 19½ in. by 29½ in., £231; Peter Graham, "Highland Cattle at a River," 19½ in. by 29½ in., £126; and W. MacTaggart, "Cauldron Rocks," 21 in. by 33½ in., £157 10s.

On April 16th, at the same rooms, a collection of pictures and drawings was sold the importance of which can be gathered from the fact that the 157 lots produced the modest total of £3,031. Only three items attained three figures, these being a portrait of a gentleman of the Crowle family, 49 in. by 39 in., by Allan Ramsay, £220 10s.; a small painting, 8½ in. by 8 in., "The Magdalen at Her Devotions," by a master of the Flemish school, and a set of six fox-hunting scenes, by J. N. Sartorius, which created something of a surprise by realizing £924. This set, which measure 19½ in. by 23½ in., and are signed and dated 1792, show the noted run of a fox by a pack of hounds the property of Mr. James Drake Brockman, of Braceborough, Hythe, Kent.

At Messrs. ROBINSON FISHER & HARDING'S rooms, on April 19th, £157 10s. was given for a characteristic work by E. de Witte, "The Interior of a Church During a Sermon."

The sale of the collection of pictures and drawings formed by the late Mr. Frederick Anthony White, one of the original members of the National Art Collections Fund, which was held at CHRISTIE'S on April 20th, proved to be of considerable importance, many of the pictures realizing prices far in excess of those paid on their last appearance in the saleroom. The day's total amounted to £70,148.

Among the modern works the outstanding items were some small flower studies by Fantin Latour, which seem to have a

APOLLO



1. Mrs. Anne Warren. By Romney. (Sulley Collection. Christie's, June 1st)
2. Landscape. By Lorenzo Lotti. (Sold for £1,800 at Sotheby's, May 9th)
3. Courtship. By F. Wheatley. (At Sotheby's, April 25th)
4. Lady and Children. By de Vos. (Sulley Collection, Christie's, June 1st)
5. Portrait, Gentleman. By C. de Vos. (American Art Association, May 11th)
6. Gothic Tapestry. Late XVth century. (Christie's, May 31st)
7. The Nepean Family. By A. Devis. (At Sotheby's, April 25th)
8. The Court of Apollo. By P. Perugino. (Sold at Christie's for 2,150 guineas, April 20th)
9. Matrimony. By F. Wheatley. (Sotheby's, April 25th)

ART IN THE SALEROOM

permanent appeal for the present-day collector. Four of them totalled £540 15s. They were "Carnations in a Glass Vase," 13½ in. by 9½ in., 1871, £225 15s.; "Peaches," 9½ in. by 13 in., 1875, £189; "Yellow Roses in a Glass Vase," 11 in. by 8½ in., 1871, £136 10s.; and "Allegorical Figures," 11½ in. by 9 in., £94 10s. Two other items in this section call for notice: "Ranunculus," 23½ in. by 18½ in., by G. L. Brockhurst, £141 15s.; and a nude study by Etty, "The Model," 14½ in. by 22½ in., which made £78 15s. In 1907 this last realized £24 3s.

The following among works by old masters show some appreciation, the previous prices being given in brackets. A Portrait of a Gentleman, 24½ in. by 20 in., by Giuliano Bugiardini, £252 (£39 18s., 1910); Portrait of a Young Man, 22½ in. by 17 in., by Joos van Cleef, £152 15s. (£60 18s., 1920); "The Virgin Seated," 18½ in. by 14½ in., by Lucas Cranach, £110 5s. (£4 14s. 6d., 1912); Thomas Grenville, 28 in. by 23 in., by J. Hoppner, £147 (£110 5s., 1908); Portrait of Charles V., 14 in. by 19 in., by Mabuse, £283 10s. (£44 2s., 1892); "Views in Venice," a pair, 21 in. by 27½ in., by M. Marieschi, £210 (£63, 1885); Portrait of a Lady, 29 in. by 24 in., by Allan Ramsay, £199 10s. (£17 17s., 1875); Portrait of an Officer, 28 in. by 23 in., by Sir Joshua Reynolds, £220 10s. (£39 18s., 1890); "The Madonna and Child," 21 in. by 16 in., by Sano di Pietro, £273 (£4 5s., 1894); "The Temple Stairs," 23½ in. by 35½ in., by S. Scott, £152 15s. (£22 1s., 1901); Sir Brooke Boothby, 29 in. by 24 in., by Stuart, £241 10s. (£120 15s., 1905); "An Italian Landscape," 26 in. by 32½ in., by Richard Wilson, £222 10s. (£33 12s., 1905), and another by the same, 16½ in. by 20½ in., £105 (£35 14s., 1903).

Other prices worthy of record were Andrea Verrochio, 18 in. by 14½ in., by Lorenzo di Credi, £178 10s.; Portrait of a Man with hand raised, 16 in. by 12 in., School of Lower Germany, £420; "A View in Venice," 16½ in. by 13½ in., by F. Guardi, £136 10s.; Portraits of a Lady and Gentleman, 14½ in. by 10½ in., by Holbein, £577 10s.; "Il Lago del Giardine," 19 in. by 24½ in., by W. Marlow, £120 15s.; and "The Court of Apollo," 28 in. by 20½ in., a late work by Pietro Perugino, £2,257 10s., as against £735 in the Gibson Carmichael sale in 1902. This picture was purchased by the National Art Collections Fund for presentation to the National Gallery of Scotland. It will be recalled that a picture by the same artist was bought for £3,990 at the Sykes' sale in 1931 for the National Gallery of Ireland.

The collection of portraits and other works known as the Dashwood Heirlooms from Wherstead Park, Ipswich, which were sold at SOTHEBY'S rooms on April 25th, scarcely realized the anticipations aroused by the catalogue, the seventy-three lots producing no more than £1,356 10s. The chief lot was, of course, Charles Philip's portrait of Admiral Vernon, 50 in. by 40 in., signed and dated 1743, which fell to a bid of £330. Another portrait of the Admiral by an anonymous English artist, 50 in. by 40 in., went for £300, being bought for the Ipswich Corporation Art Gallery. Only two other works call for record, being Monamy's paintings of "The Taking of Portobello," 80 in. by 110 in.; and "The Attack on Cartagena," 33 in. by 54 in., each of which made £105.

Other items contributing to a day's total of £3,452 were a fine water-colour by Joseph Crawhall, "A Scene in Tangier," 15½ in. by 17 in., which sold well at £400; "The Nepean Family," 50 in. by 40 in., by A. Devis, £480; and a pair of works by Francis Wheatley, "Courtship and Matrimony," 14 in. by 11 in., £320. Neither of these last two lots however, we understand, reached the reserve.

A total of over £13,000 was realized at CHRISTIE'S on April 27th, when pictures from the collection of Lord Zetland, Sir Philip Sassoon and others came under the hammer. The Zetland pictures accounted for £4,678 of the day's total, the highest price, £924, being given for a fine portrait of Lieut.-Colonel Dundas, 48½ in. by 38½ in., given in the catalogue to Raeburn. There was keen bidding for a river scene, 44 in. by 70 in., by Jan van Goyen, which in 1903 made £399. It now realized £892 10s. A portrait of a lady said to represent Anne Boleyn, 12½ in. by 9½ in., by Holbein, made £903; "The Crucifixion," 59 in. by 87 in., by N. Poussin, £336, as against £480 in 1794; Captain Robert Haldane, 49 in. by 39 in., by Reynolds, painted in 1762-4, £777; and "A Field of Battle," 38 in. by 69½ in., by P. Wouwerman, £178 10s.

One other item in this section must be recorded, a work by J. and A. Both, "Banditti Conducting Prisoners," 66 in. by 86 in., which purchased in 1795 for £504 now made no more than £78 15s.

Only one item calls for notice in the Sassoon section, the pictures for the most part being of moderate interest. The

exception was a nice landscape, 29½ in. by 57½ in., by Thomas Gainsborough, which realized £483.

Other items from anonymous sources which should be placed on record are "St. Balbina," 21 in. by 23 in., by Giovanni di Matteo, £252; Lady Saye and Sele, 29½ in. by 34½ in., by Gainsborough, £378; "Skating on the Ice," 9 in. by 16 in., a delightful little work by H. van Avercamp, £178 10s.; "Buying a Love Song," 23½ in. by 19½ in., by Henry Walton, £110 5s.; Mrs. Jerningham, 23 in. by 17 in., by Hoppner, £189; and "Outside a Village Inn," 32 in. by 48½ in., by Adrian van Ostade, £1,470. In the boom period in 1928 at the Holford Sale this picture sold for £3,675.

A portrait of Richard Oliver, 35 in. by 27 in., by George Romney, the property of the Misses Browning, sold for £220 10s., and the following three lots were the property of Major W. J. Stomm: "The Arts," 21½ in. by 18 in., by Boucher, £294; a girl in brown bodice, 21 in. by 17½ in., by Greuze, £336; and a young girl in white drapery, 17½ in. by 14½ in., by the same, £199 10s.

At SOTHEBY'S rooms on May 9th a collection of pictures from various sources totalled £4,501, the feature of the sale being an allegorical composition by Lorenzo Lotto, found by their expert quite unrecognized in a private collection in London. This painting, which was described in our last issue, realized £1,800.

In the same sale a "Madonna Seated," 30 in. diameter, by Bastiano Mainardi, made £410, and £760 was given for "Abraham and the Angels," 18 in. by 26 in., attributed to Antonella da Messina.

ENGRAVINGS AND ETCHINGS

There was little of importance in a two days' sale of engravings and etchings held at SOTHEBY'S on April 16th and 17th, the total amounting to only £1,051, which was partly due to a number of lots on the second day being either passed or withdrawn. The highest price in the sale was £28 for an aquatint in colour of New York, by Himely, after Garneray. Other items which realized over £20 were a set of four Edinburgh views, coloured aquatints by T. Sutherland, after J. Gendall, 1824, £25; a mezzotint of General Green, by Valentine Green, after Peale, £21; "Milk below Maids" and "Two Bunches a Penny," two of the cries of London, after Wheatley, in colours, but with the imprint cut off, £25 and £24 respectively; and a set of four shooting prints by T. Sutherland, after D. Wolstenholme, published by Ackermann, May 1st, 1823, £25.

At CHRISTIE'S on April 13th ten etchings in Belgium by Sir D. Y. Cameron realized £241 10s.

At SOTHEBY'S on May 9th an etching by Rembrandt, "Christ Presented to the People," before the removal of the figures in front of the tribune, fifth state according to Rovinski and fourth state according to Hind, realized £240.

FURNITURE AND OBJECTS OF ART

Prior to the sale of the pictures the late Mr. F. A. White's collection of furniture and art objects came up at CHRISTIE'S on April 19th, realizing a total of about £4,000. Few prices, however, call for notice, the highest being £472 10s. given for a panel of early XVIth century Flemish tapestry, 5 ft. 5 in. by 5 ft. 8 in., woven with a king seated at a table feasting. Amongst the furniture the most important item was a Chippendale mahogany bookcase, surmounted by a scroll pediment with lattice work spandrels, 7 ft. 8 in. high and 36 in. wide, which made £220 10s.; £113 8s. was given for a George I gilt wood mirror, 8 ft. by 3 ft. 9 in.; and £102 18s. for a pair of Kang Hsi oviform jars painted with scroll tiger-lily pattern, 6½ in. high.

A somewhat similar sale of furniture and bric-à-brac from various sources on April 24th produced a total of £3,791.

The outstanding lot consisted of a set of three panels of Beauvais tapestry woven with birds in landscapes, 9 ft. by 9 ft. 4 in., which realized £483; while two Beauvais lambrequins, 12 ft. by 11 ft., sold for £199 10s.; and a panel of XVIIth century Brussels tapestry woven with the Triumphant Entry of Alexander into Babylon, 11 ft. 6 in. by 18 ft. 3 in., made £231. This last was the property of Mr. C. A. L. Gordon, who bought it last April at Lady Cathcart's sale for £160.

The sale of the contents of 19, Arlington Street, Lord Zetland's town house, which was held at CHRISTIE'S on April 26th, exceeded all expectations, the total for the day, £12,002, giving complete satisfaction to both the vendor and the auctioneers.

It was an auction test of the present market value of Adam furniture and decorations, and the result clearly indicates that though such furniture must perforce have a limited market, there are collectors who are prepared to pay well for fine representative pieces.

The Zetland furniture was of course of unimpeachable pedigree, Robert Adam's actual bills of charges being on view in the saleroom, so that bidders could compete with confidence well knowing that they were buying some of the finest examples of the great Scotsman's work that have ever come under the hammer.

The gem of the collection was of course the famous Moor Park Gobelin tapestry suite, designed for Moor Park by Adam to the order of Sir Lawrence Dundas, and later removed to Arlington Street. Sold in seven lots the suite produced £2,803 10s. A set of six armchairs and a settee made £1,239; four armchairs, a settee and two stools, £735; two firescreens, £231 and £147 respectively; a pair of firescreens, £199 10s.; and a pair of window seats, £252.

Prior to this some fine Chippendale furniture sold remarkably well, a gilt wood suite of ten armchairs and three settees covered in green silk damask going for £472 10s.; and another suite of ten chairs and a settee in carved mahogany realizing £327 12s.

These were followed by some interesting Adam items, amongst them being a gilt wood suite of four armchairs and a settee, the designs for which, signed by Robert Adam, are in the Soane's Museum, £378; a pair of Adam mahogany and ormolu wine cisterns of unusual beauty, £294; and a pair of gilt wood console tables carved with characteristic decoration, £225 15s.

The porcelain, mainly English and Continental, made for the most part moderate prices, but a large Sevres dinner service of 166 pieces sold for £204 15s.; a Rockingham dessert service of forty-four pieces, for £126; and a Chelsea vase and cover, 22 in. high, of globular form painted with cupids after Boucher, £157 10s.

Those collectors of moderate means who were on the lookout to secure a memento of this famous sale found their opportunity when the bronzes and decorative objects were reached, the only really notable item in this section being a pair of Derbyshire Spar and ormolu candelabra by Mathew Boulton of Soho, which were bought for £178 10s. by the National Art Collections Fund, and presented to the Victoria and Albert Museum.

Three Adam white marble mantelpieces from Arlington Street produced £200, and £504 was given for a set of six XVIIIth century glass chandeliers.

The superb series of Gobelin tapestry panels by Jacques Nielson, which hung in the ballroom at Arlington Street, failed to reach the reserve, being bought in at £3,570.

A total of £2,619 was realized at SOTHEY'S on April 18th and 19th for the collection of art objects and byegones formed by the late Sir William Lawrence, but only one item calls for record, a German XVIth century Planispheric Astrolabe in brass, which realized £130.

On April 16th, Messrs. PUTTICK & SIMPSON sold the contents of 19, Lyndhurst Road, Hampstead, a total of £1,186 being realized. A set of six and two elbow Hepplewhite mahogany chairs made £99 15s., and £50 was given for an old English chiming hall clock in inlaid mahogany case by Gravell and Tolkien, London.

At a two-days' sale of furniture, china and art objects at SOTHEY'S, on May 3rd and 4th, totalling £2,904, two lots call for notice—a Chinese Chippendale cabinet, 4 ft. wide, which made £225; and a Chippendale "Ladies' writing cabinet," 4 ft. 2 in. wide, for which £280 was given.

SILVER

Apart from the Phillips collection of old French silver sold at CHRISTIE'S on April 30th, the silver that appeared in the saleroom during the latter part of April was of moderate importance. The following are some of the chief prices at Christie's: A William and Mary beaker, 3 in. high, 1693, 2 oz. 4 dwt., 310s., £34 2s.; a small plain two-handled cup, Guernsey hall-mark, 1750, 2 oz. 19 dwt., 90s., £13 5s. 6d.; a pair of George I taper sticks, 1725, 8 oz., 80s., £32; a George I plain octagonal coffee-pot, 1726, by John Wisdome, 22 oz. 5 dwt., 80s., £89; a Queen Anne caster, by Thomas Boulton, Dublin, 1704, 9 oz. 7 dwt., 66s., £30 17s. 1d.

At SOTHEY'S: Five early XVIIIth century trencher salts, octagonal, London, 1716, 1719 and 1722, 10 oz. 7 dwt., 51s., £26 7s. 10d.; and a James II caster of cylindrical form with later chasing, London, probably 1685, 4 oz. 4 dwt., 155s., £32 11s.

French dealers were in full force at the sale of the remarkable collection of French silver formed by that great authority the late Mr. Edmund A. Phillips, at CHRISTIE'S on April 30th, and it was due to their keen competition that a total of £11,665 was obtained.

Never before, and certainly never again will such a collection come under the hammer, and though it is doubtful if the sum realized very much exceeded the sum spent upon the formation of the collection, the prices when compared with those usually given for foreign silver in the London saleroom were of an unusually high level.

Of the twelve chief lots seven were secured by French dealer, while in four other cases they were the underbidders.



LOUIS XVth ECUELLE COVER AND STAND
E. A. Phillips Collection. Messrs. Christie's, April 30th

The most important lot, a pair of Renaissance silver gilt tazze, one of which was illustrated in our last number, which Mr. Phillips bought at the Thorold sale in 1919 for 3,400 gs., opened with a modest offer of £200, finally falling to a bid of £1,400 from a Paris dealer. The same purchaser gave £880 for a Louis XV rock crystal jar with gold-mounted cover, by Jean Gaillard, Paris, 1726, and £230 for a Louis XV soup tureen cover and liner, Paris, 1772. We believe the rock crystal jar cost its late owner well under £100.

Other lots which must be recorded include a pair of Louis XV silver-gilt toilet boxes engraved with arms, believed to be those of the Princess of Orleans, £760; a set of four Louis XV silver-gilt fruit dishes, £750; a pair of exceptionally fine Louis XV silver-gilt casters, £430; a pair of Louis XVI silver-gilt two-handled jardinières from the collection of the Emperor of Russia, £560; a pair of Louis XV candelabra by Francois Riel, of Paris, 1771, £515; a pair of Louis XV mustard pots and stands, £365; and a Louis XV silver-gilt dessert service, Strasbourg, 1754, 157 oz., £450.

AMERICAN ART SALES

The sale of the extensive art collection formed by the late Mrs. Benjamin Stern, of New York, which occupied the AMERICAN ART ASSOCIATION'S GALLERIES for four days in the first week in April, produced a total of just under 224,000 dollars, £44,800 at par, a sum which under present financial conditions must be considered satisfactory. In any case it is one of the most important dispersals held in the United States since the slump, and the result indicates that American collectors, who have been hampered by depreciating markets and money shortage, are once again turning their attention to the auction room.

The glass, china and silver sold on the opening day included little of first importance, as can be gathered from the day's total, which amounted to no more than £2,850. The highest price lot was a silver tea service of nine pieces mounted in ivory by Boin-Taburet, of Paris, which sold for £120. Another tea service in silver-gilt by G. Keller, of Paris, realised £82; a pair of silver candelabra by Tiffany's, of New York, went for £66, and the same sum was given for six Louis XVI Dutch silver candlesticks, circa 1770. On the second day nearly £4,000 was realised, but the only items calling for notice are a pair of Meissen porcelain bird statuettes, circa 1740, £84; a point de Venise à relief lace cover, 46 in. by 23 in., £95; a pair of silver candelabra by Tiffany, £82; and a silver tea service by the same, £72.

On the third day rather more was realised than on the preceding two days put together, the session producing nearly £7,000.

ART IN THE SALEROOM



LOUIS XV MARQUETERIE. BONHEUR-DE-JOUR
By Roger Van der Cruse dit La Cric.
Messrs. Christie's, May 31st, 1934.

The furniture, too, sold well, the top price, £220, being given for a pair of Louis XVth carved walnut and needlepoint fauteuils by Nicolas Martin Delaport; £175 for a carved walnut couch of the same period; and £120 for a Henry II carved walnut arched draw-leaf table, Southern French, XVIth century.

A number of drawings by Boucher attracted considerable attention, two alone producing over £1,000. The first, "Venus and Love," 12 in. by 18 in., made £520; and the same figure was given for the companion "Venus." On the other hand, two decorative paintings of the Boucher school, "La Bergere Surprise," and "L'Occasion Favorable," made no more than £120.

The concluding day proved to be the most important in the sale, a total of over £20,000 being realized.

The outstanding item was a portrait of the artist by J. B. Greuze, 25½ in. by 21½ in., recorded by Martin in his Catalogue Raisonné, which fell to a bid of £2,800. Another notable lot

was a tiny work by Watteau, "The Musician," measuring 9 in. by 7½ in., for which £1,880 was paid; while a painting of a young girl by Boucher, 16 in. by 12½ in., made £1,200. Other pictures which must be mentioned are "Assemblée Galante," by Pater, 16½ in. by 21½ in., £1,540; "Louisa," by George Morland, 16½ in. by 14 in., £620; and "Ermenonville," by Hubert Robert, 26 in. by 30½ in., £540.

Of the bronzes the chief was a group, "The Rape of the Sabines," by Giovanni da Bologna, which went for £540.

Amongst the furniture must be noted a Louis XVI tulip and hawthorn marqueterie secretaire by Pierre Macret, £540; a Louis XV acajou and tulip wood marqueterie lisenze, by Pierre Garnier, £800; a bonheur du jour of the same period, by Charles Topino, £700; and a pair of Louis XVI acajou buffet-tables, mounted in ormolu, by J. H. Riesener, £520.

On the 13th a total of about £3,200 was realized for the late Dr. Thomas L. Bennet's collection of modern etchings, the chief price, £220, being paid for "The Toast," the well-known etching by Anders Zorn. All the other notable prices were also made for etchings by this eminent master, and included "Fishermen at St. Ives," £135; "The Waltz," £145; "The Storm," £165; and "An Irish Girl" or "Annie," £140.

The sale of the first portion of the Hyman Kaufman collection of American furniture, mainly of New England origin, made for the three days, April 12th-14th, a grand total of £14,645. Amongst the furniture the following must be recorded: Chippendale shell carved mahogany block-front chest-on-chest, Massachusetts, XVIIIth century, £480; a set of six New England Chippendale chairs, with claw and ball feet, £270; an eagle carved and painted pine mantelpiece, by Samuel McIntire, Salem, Mass., circa 1800, £240; a Hepplewhite tambour secretary, Rhode Island, late XVIIIth century, £190; a shell carved mahogany desk with claw and ball feet, £180; a Newport highboy and a lowboy, each by Goddard, £170 a piece; and a kneehole desk with turned feet, New England, first half XVIIIth century, £160.

Mention, too, must be made of a silver dome-top tankard by Elias Peletreau, New York, 1736-1810, £220.

Moderate prices were for the most part realized at the two-days' sale of the late Mr. and Mrs. Henry Seligman's collection, held at their house in West 56th Street, on April 16th and 17th, the two days producing £5,620.

On the first day the chief prices were made for modern silver mostly by Tiffany & Co., of New York; while on the second day the highest price was £88, given for four bronze statuettes representing The Seasons.

Though the subject of a copiously illustrated catalogue the collection of paintings from the Ehrich Galleries, New York, sold on April 18th and 19th, was a somewhat mixed assortment. The total, however, £26,750, for the 167 may be regarded as satisfactory.

The outstanding item was a particularly charming example of the work of John Hoppner, "The Young Gleaner," 30 in. by 25 in., painted between 1795 and 1805. This work, which was originally in the Bland collection, realized £2,500. Another important work was a portrait of Isabella Lady Molyneux, 30 in. by 26 in., by Thomas Gainsborough, which made £2,000.



LOUIS XV
MARQUETERIE
COMMUNE

At Messrs.
Christie's, May 31st,
1934

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AMERICAN ART SALES

The sale of the extensive art collection formed by the late Mrs. Benjamin Stern, of New York, which occupied the AMERICAN ART ASSOCIATION'S GALLERIES for four days in the first week in April, produced a total of just under 224,000 dollars, £44,800 at par, a sum which under present financial conditions must be considered satisfactory. In any case it is one of the most important dispersals held in the United States since the slump, and the result indicates that American collectors, who have been hampered by depreciating markets and money shortage, are once again turning their attention to the auction room.

The glass, china and silver sold on the opening day included little of first importance, as can be gathered from the day's total, which amounted to no more than £2,850. The highest price lot was a silver tea service of nine pieces mounted in ivory by Boin-Taburet, of Paris, which sold for £120. Another tea service in silver-gilt by G. Keller, of Paris, realised £82; a pair of silver candelabra by Tiffany's, of New York, went for £66, and the same sum was given for six Louis XVI Dutch silver candlesticks, circa 1770. On the second day nearly £4,000 was realised, but the only items calling for notice are a pair of Meissen porcelain bird statuettes, circa 1740, £84; a point de Venise à relief lace cover, 46 in. by 23 in., £95; a pair of silver candelabra by Tiffany, £82; and a silver tea service by the same, £72.

On the third day rather more was realised than on the preceding two days put together, the session producing nearly £7,000.

ART IN THE SALEROOM



LOUIS XV MARQUETERIE. BONHEUR-DE-JOUR
By Roger Van der Cruse dit La Cric.
Messrs. Christie's, May 31st, 1934.

The furniture, too, sold well, the top price, £220, being given for a pair of Louis XVth carved walnut and needlepoint fauteuils by Nicolas Martin Delaport; £175 for a carved walnut couch of the same period; and £120 for a Henry II carved walnut arched draw-leaf table, Southern French, XVIth century.

A number of drawings by Boucher attracted considerable attention, two alone producing over £1,000. The first, "Venus and Love," 12 in. by 18 in., made £520; and the same figure was given for the companion "Venus." On the other hand, two decorative paintings of the Boucher school, "La Bergere Surprise," and "L'Occasion Favorable," made no more than £120.

The concluding day proved to be the most important in the sale, a total of over £20,000 being realized.

The outstanding item was a portrait of the artist by J. B. Greuze, 25½ in. by 21½ in., recorded by Martin in his Catalogue Raisonné, which fell to a bid of £2,800. Another notable lot

was a tiny work by Watteau, "The Musician," measuring 9 in. by 7½ in., for which £1,880 was paid; while a painting of a young girl by Boucher, 16 in. by 12½ in., made £1,200. Other pictures which must be mentioned are "Assemblée Galante," by Pater, 16½ in. by 21½ in., £1,540; "Louisa," by George Morland, 16½ in. by 14 in., £620; and "Ermenonville," by Hubert Robert, 26 in. by 30½ in., £540.

Of the bronzes the chief was a group, "The Rape of the Sabines," by Giovanni da Bologna, which went for £540.

Amongst the furniture must be noted a Louis XVI tulip and hawthorn marqueterie secretaire by Pierre Macret, £540; a Louis XV acajou and tulip wood marqueterie lisenze, by Pierre Garnier, £800; a bonheur du jour of the same period, by Charles Topino, £700; and a pair of Louis XVI acajou buffet-tables, mounted in ormolu, by J. H. Riesener, £520.

On the 13th a total of about £3,200 was realized for the late Dr. Thomas L. Bennet's collection of modern etchings, the chief price, £220, being paid for "The Toast," the well-known etching by Anders Zorn. All the other notable prices were also made for etchings by this eminent master, and included "Fishermen at St. Ives," £135; "The Waltz," £145; "The Storm," £165; and "An Irish Girl" or "Annie," £140.

The sale of the first portion of the Hyman Kaufman collection of American furniture, mainly of New England origin, made for the three days, April 12th-14th, a grand total of £14,645. Amongst the furniture the following must be recorded: Chippendale shell carved mahogany block-front chest-on-chest, Massachusetts, XVIIIth century, £480; a set of six New England Chippendale chairs, with claw and ball feet, £270; an eagle carved and painted pine mantelpiece, by Samuel McIntire, Salem, Mass., circa 1800, £240; a Hepplewhite tambour secretary, Rhode Island, late XVIIIth century, £190; a shell carved mahogany desk with claw and ball feet, £180; a Newport highboy and a lowboy, each by Goddard, £170 a piece; and a kneehole desk with turned feet, New England, first half XVIIIth century, £160.

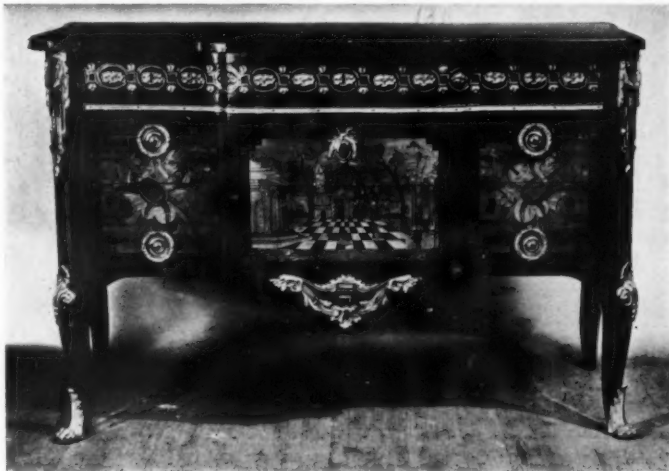
Mention, too, must be made of a silver dome-top tankard by Elias Peletreau, New York, 1736-1810, £220.

Moderate prices were for the most part realized at the two-days' sale of the late Mr. and Mrs. Henry Seligman's collection, held at their house in West 56th Street, on April 16th and 17th, the two days producing £5,620.

On the first day the chief prices were made for modern silver mostly by Tiffany & Co., of New York; while on the second day the highest price was £88, given for four bronze statuettes representing The Seasons.

Though the subject of a copiously illustrated catalogue the collection of paintings from the Ehrich Galleries, New York, sold on April 18th and 19th, was a somewhat mixed assortment. The total, however, £26,750, for the 167 may be regarded as satisfactory.

The outstanding item was a particularly charming example of the work of John Hoppner, "The Young Gleaner," 30 in. by 25 in., painted between 1795 and 1805. This work, which was originally in the Bland collection, realized £2,500. Another important work was a portrait of Isabella Lady Molyneux, 30 in. by 26 in., by Thomas Gainsborough, which made £2,000.



LOUIS XV
MARQUETERIE
COMMUNE

At Messrs.
Christie's, May 31st,
1934

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 70. MR. J. R. COOKSON. 1. ARMS ON SET OF THREE SILVER TEA CADDIES, by WILLIAM TUTE, 1758. Arms: Sable, seven mullets argent, on an escutcheon of pretence argent, a lion rampant sable. Crest: Out of a ducal coronet a lion rampant or. These are the Arms of Welsh, with those of Stapleton in pretence, which signifies that a gentleman of that name married a Stapleton heiress, but it is regretted that the persons have not been definitely identified.



2. ARMS ON SILVER CANDLESTICKS, by J. GOULD, 1747. Arms surmounted by a Baron's coronet: Or, on a fess azure three garbs of the field, for Vernon; impaling: Argent, on a bend cotised gules three escallops, for Ibbetson. Supporters: On either side a figure of Ceres vested azure, holding a sickle. Motto: Semp̄r ut digna sequare.

Francis Vernon of Orwell Park, Co. Suffolk, M.P. for Ipswich, was created April 7th, 1762, Baron Orwell of Newry, Co. Down; he married January 14th, 1747-8, at Mr. Forth's house in York Street, St. James's, Westminster, Alice, daughter of Samuel Ibbetson of Denton, Co. York; on July 21st, 1776, he was created Viscount Orwell, and finally, on February 8th, 1777, Earl of Shipbrook of Newry, Co. Down; he died at Orwell Park, aged 68, October 15th, 1783, when all his honours became extinct.

A. 71. MESSRS. CHRISTIE'S. ARMS ON GILT GESSO TABLE, circa 1725. Arms surmounted by a Viscount's coronet and surrounded by the Circle of the Bath: Gules, two helmets in chief garnished or, and in base a garb of the last, for Cholmondeley, impaling: Or, a fess between two chevrons sable, three crosses crosslet of the first, for Walpole. Motto: Ferar unus et idem.

George, Viscount Malpas (succeeded as 3rd Earl of Cholmondeley 1733), born January 2nd, 1702-3; M.P. for Windsor 1727-33; Governor of Chester 1725-70; K.B. May 27th, 1725; P.C. May 21st, 1736; Lord Privy Seal 1743-4; Lieut.-General in the Army 1759; died at Malpas, aged 67, June 10th, 1770. He married at St. George's, Hanover Square, September 14th, 1723, Mary, daughter of Robert Walpole, 1st Earl of Orford; she died, aged 26, January 2nd, 1731-2.

A. 72. MESSRS. BLACK & DAVIDSON. ARMS ON SILVER-MOUNTED GLASS GOBLET, 1689-90. On the one side are the Arms of William III, on the opposite side are the Arms of Queen Mary, while below are those of the various Orange Principalities.



A. 73. THE REGISTRAR, PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA. 1. ARMS ON MINIATURE TEAPOT, LONDON, circa 1760. Arms: Argent, a bend between in chief a bugle horn sable, stringed and garnished or, and in base a stag's head couped proper attired of the third, for Shard; impaling: Or, two bars azure in chief three escallops gules, for Clark.

These are the Arms of Isaac Shard, Fellow of the Royal Society, who died at Packham, co. Surrey, June 23rd, 1766. This gentleman also had a Chinese (Lowestoft) Armorial Dinner Service, made for him about 1750.

2. ARMS ON MINIATURE SILVER TRAY, circa 1760. Arms: Quarterly, 1 and 4; Or, a horse shoe; 2 and 3: Or, a chevron between three annulets sable, on a chief azure a demi stag. It is doubted whether these are genuine Arms, as no trace of them as given can be found. They may be a very poor attempt at the Arms of Bickham quartering Hatt.

A. 74. THE SUSSEX GOLDSMITHS AND SILVERSMITHS COMPANY, BRIGHTON. 1. ARMS ON SILVER CUP, 1804. Arms: Sable, on a bend argent three fleur-de-lys azure, in sinister chief, a plate. Motto: Integritas ergo. These are the Arms of Borodale.



2. ARMS ON SILVER CAKE BASKET, 1777. Arms: Or, on a chief indented azure three bezants, a crescent for difference, for Latham; on an escutcheon of pretence, azure, a chevron ermine between three leopards faces or, for Ashby; on a shield accolée quarterly, 1 and 4 Azure, a chevron ermine between three hinds statant or, for Hinde. Motto: Concordia amicitiae vinculum. Engraved for William Latham, of Eltham, co. Kent, F.R.S., F.S.A., who married in 1770, Mary Elizabeth, elder daughter and co-heir of Shuckbrugh Ashby, M.P., of Quenby Hall, Co. Leicester; she was born 1747, and died 1815; he died 1805.

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APOLLO

A JOURNAL OF THE ARTS FOR
CONNOISSEURS AND COLLECTORS

EDITOR - - - - - T. LEMAN HARE
ADVERTISEMENT DIRECTOR - - - T. LIVINGSTONE BAILY

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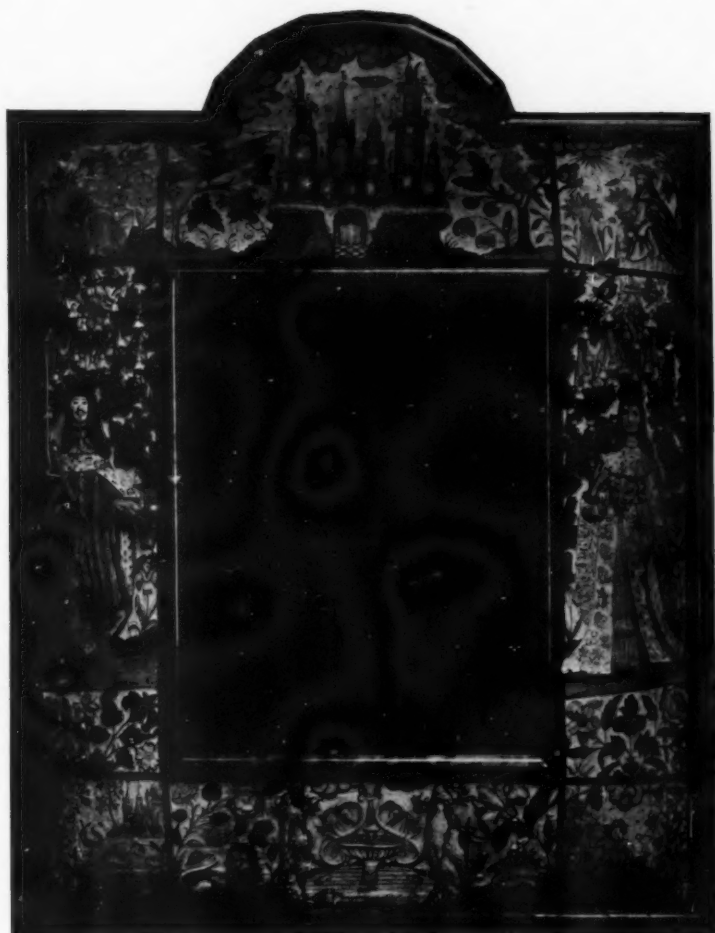
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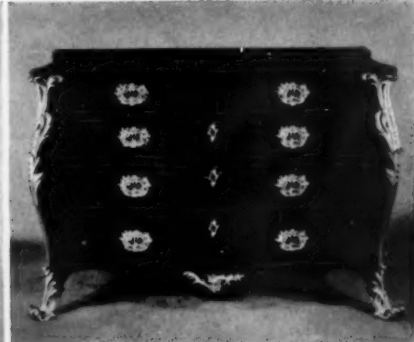
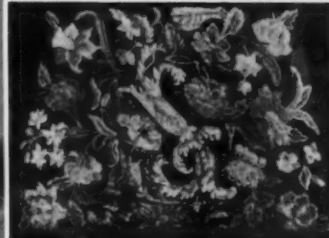
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LONDON—JUNE 1934

THE ROYAL ACADEMY OF ARTS, Piccadilly, W. 1.
Summer Exhibition, 1934. *During June.*

VICTORIA AND ALBERT MUSEUM, Department of Engravings, Illustration, and Design. An Exhibition of Paintings, Water-colours, Pastels, and Etchings by **WALTER JAMES, R.E.** (the late Lord Northbourne) in Room 71. *During June.*

ARLINGTON GALLERY, 22, Old Bond Street, W. 1.
39th Annual Exhibition of the Royal Society of Miniature Painters, Sculptors, and Gravers. *Until June 7th.*

ARTHUR ACKERMANN & SON, Ltd., 157, New Bond Street, W. 1. "Fishes and Fishing Grounds," by **CHARLES JEFFCOCK.** May 31st to June 23rd. Portraits of Horses and Dogs by **F. M. HOLLAMS** (Mrs. C. L. Fox). *June 8th to 23rd.*

BARBIZON HOUSE, 9, Henrietta Street, W. 1. Exhibition of Water-colour Drawings by **P. WILSON STEER, O.M.** *Opens June 7th.*

H. BLAIRMAN & SONS, 28, New Bond Street, W. 1.
Fine Chippendale Furniture and Chinese Mirror Pictures. *During June.*

BLUETT & SONS, 48, Davies Street, W. 1. Old Chinese Pottery and Porcelain recently collected in China by **Mr. PETER BOODE,** of The Hague. *During May.*

BURLINGTON FINE ARTS CLUB, 17, Savile Row, W. 1. Sport in British Art. *During June.*

P. & D. COLNAGHI & CO., 144, 145, 146, New Bond Street, W. 1. Etchings by **REMBRANDT** and his Contemporaries. *During June.*

THE COOLING GALLERIES, 92, New Bond Street, W. 1. Campden Hill Club. *To June 12th.* Baron Rosenterantz. *To June 18th.* Edward Wolfe—Water-colours—Under Ten Pounds Exhibition—Under Twenty Pounds Exhibition—Under One Hundred Pounds Exhibition. *During June.*

EXHIBITION OF ENGLISH WOMEN'S CLOTHING OF THE XIXth CENTURY, 15, Portman Square, W. 1. *To June 18th.*

FROST & REED, Ltd., 26c, King Street, St. James's, S.W. 1. Paintings by **ARTHUR HEMING.** *Throughout June.*

ARTHUR GREATOREX, Ltd., 14, Grafton Street, W. 1.
Views in India by **R. G. WRIGHT.** *During June.*

GRAHAM GALLERY, 72, New Bond Street, W. 1.
South African Landscapes by **CONSTANCE GREAVES.** *To June 4th.* Landscapes by **Mrs. FARQUHAR.** *June 6th to 20th.* Memorial Exhibition of the late **ALBERT STEVENS'** Work. *From June 25th.*

M. KNOEDLER & CO., Inc., 15, Old Bond Street, W. 1.
Paintings by Hungarian Artists, under the auspices of the Hungarian Government. *Opens June 13th.*

J. LEGER & SON, 13, Old Bond Street, W. 1. Sketches for "Derby Day seventy-seven years after Frith," by **A. EGERTON COOPER.** *To June 30th.*

THE LEICESTER GALLERIES, Leicester Square, W.C.
Exhibition of Drawings and Water-colours by **INGRES, DELACROIX, COROT, DAUMIER, MANET, VAN GOGH, DEGAS, CEZANNE, SEURAT, TOULOUSE-LAUTREC.** *Opens June 20th.* Exhibition of Persian Frescoes, reconstructed by **S. KATCHADOURIAN.**

THE MAYOR GALLERY, 18, Cork Street, W. 1. Paintings by **PAUL GUILLAUME.** *June 2nd to 16th.* Water-colours by **GEORGE GROSZ.** *June 20th.*

NEW BURLINGTON GALLERIES, Burlington Gardens, W. 1. Shell-Mex and B.P. Poster Exhibition. *Opens June 20th.*

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ROYAL SOCIETY OF PAINTERS IN WATER-COLOUR, Pall Mall, S.W. 1. Paintings by the Spanish Artist **F. BELTRAN-MASES.** *Opens June 5th.*

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Rowlandson Exhibition. *During June.*

THE FINE ART SOCIETY, Ltd., 148, New Bond Street, W. 1. Memorial Exhibition of the Works of the late **G. SPENCER WATSON, R.A.** Holiday Sketches in Water-colour by **R. G. EVES, A.R.A.** *Until June 16th.*

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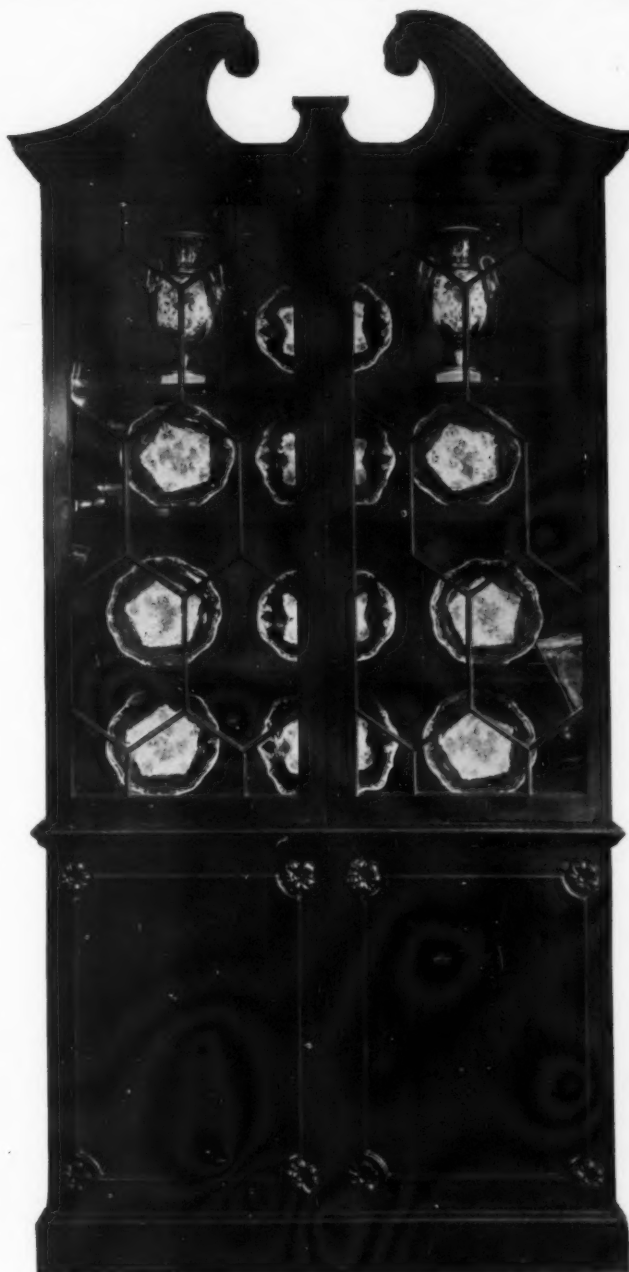


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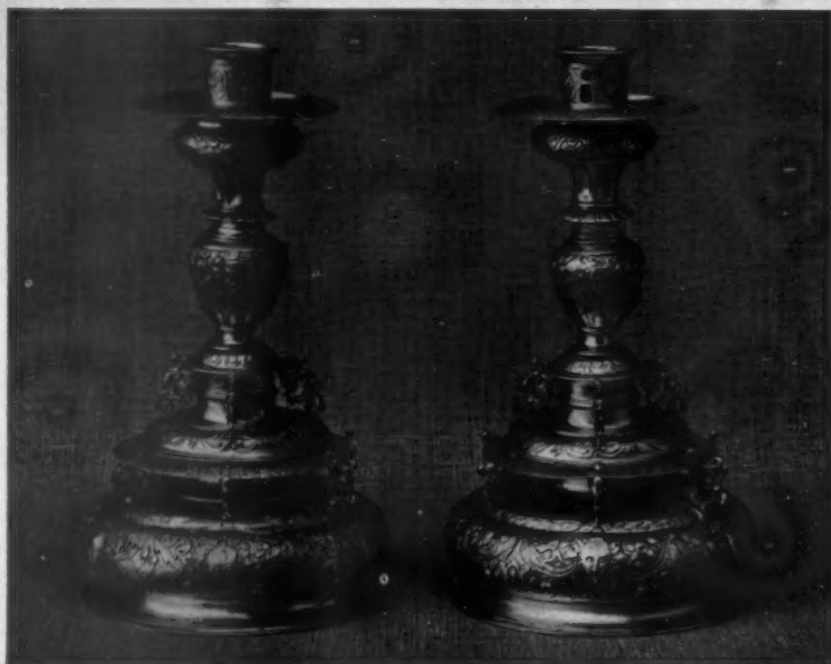
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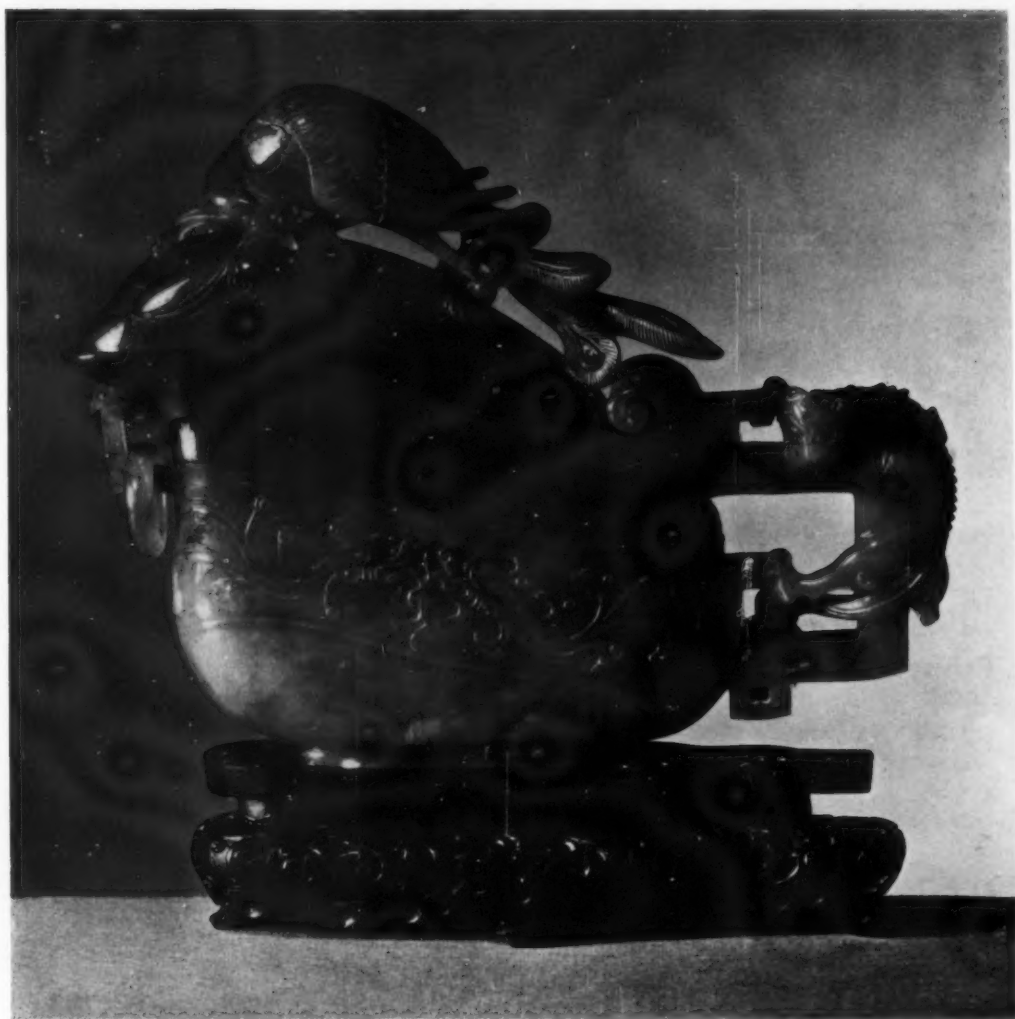
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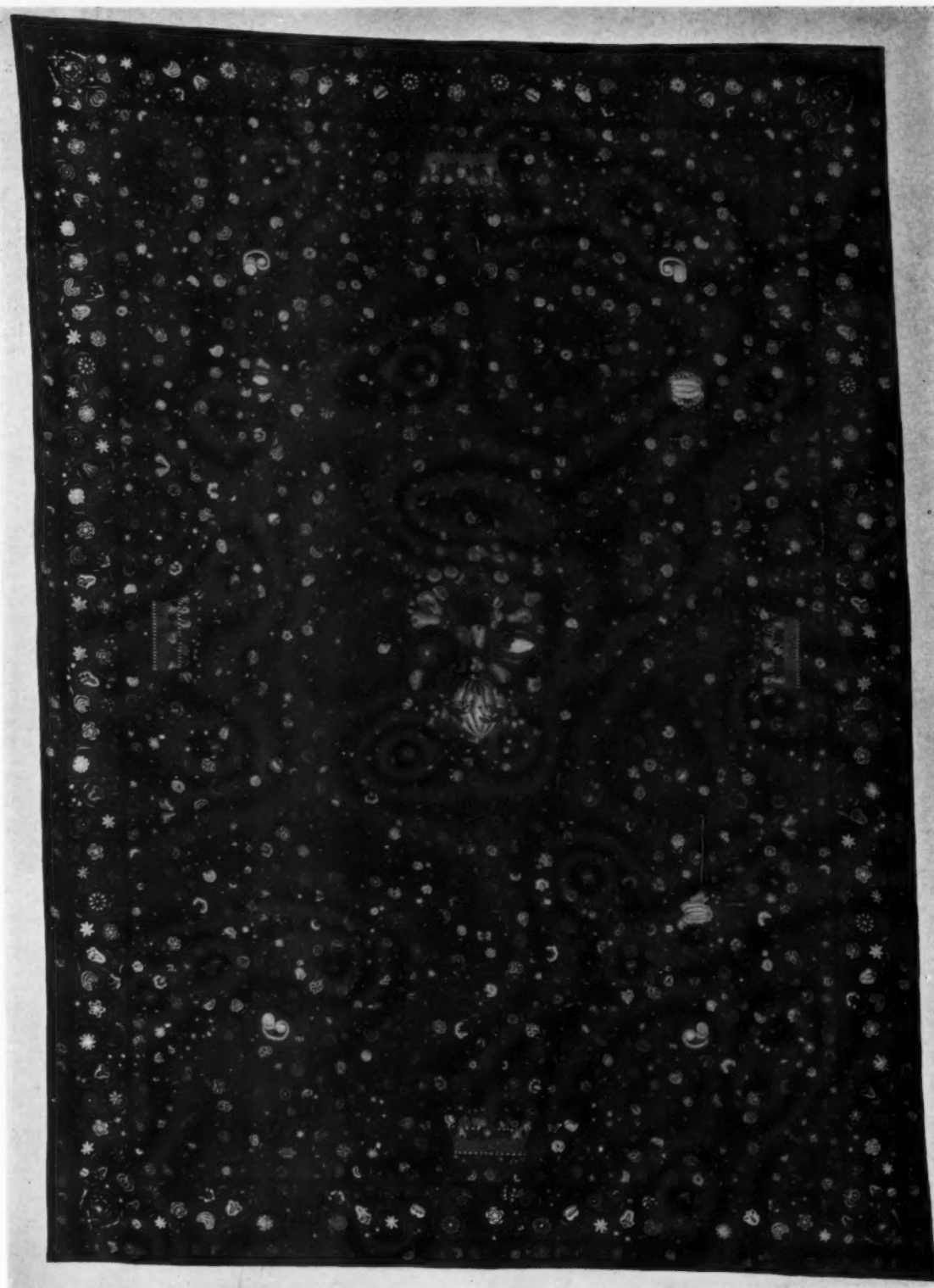
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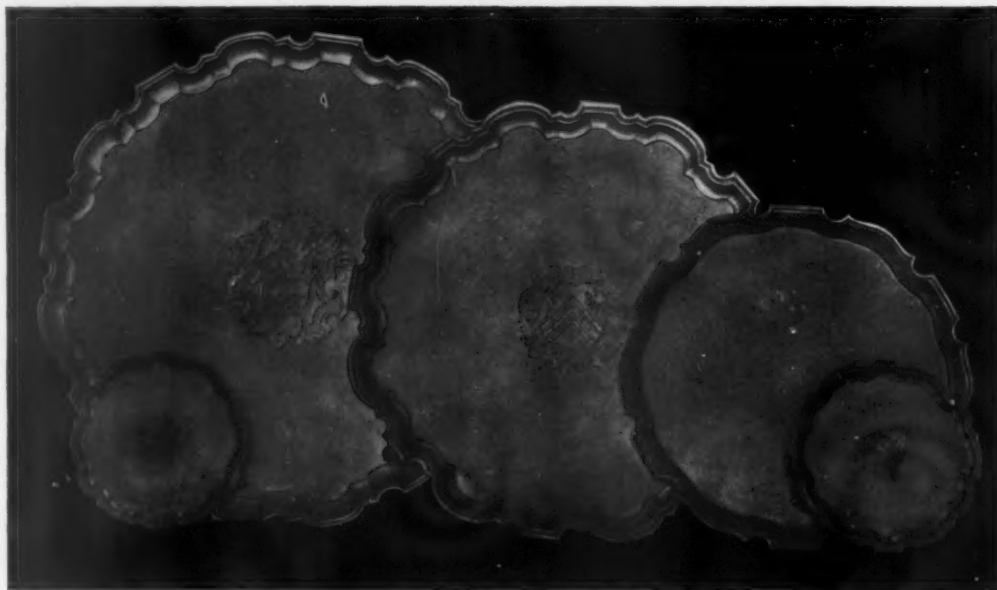
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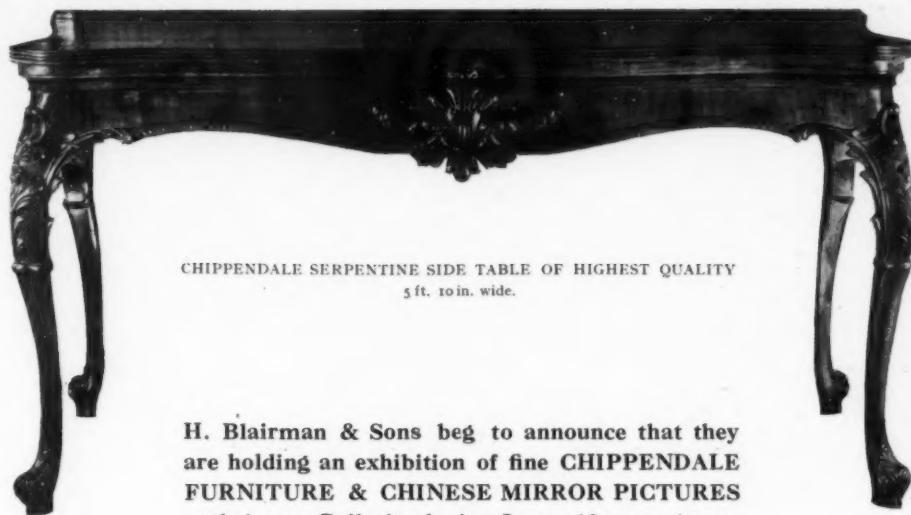
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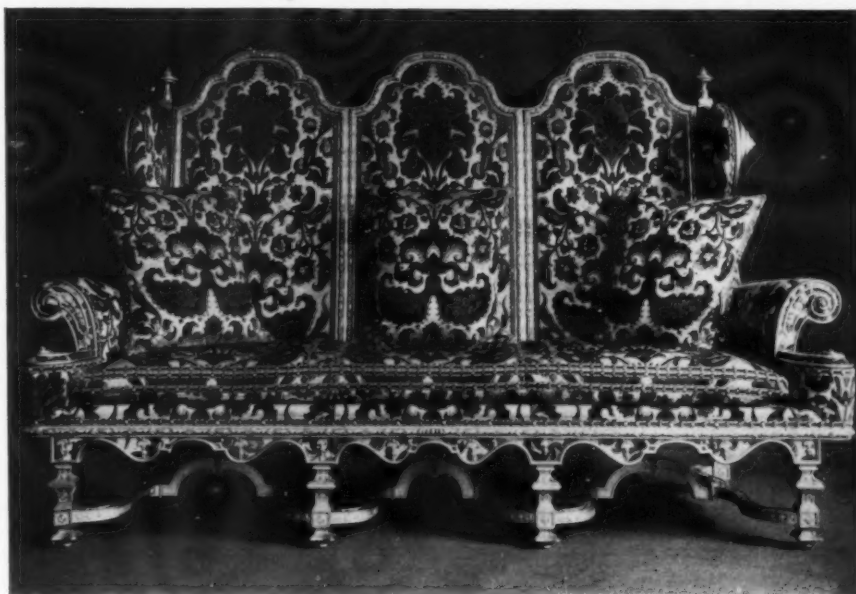


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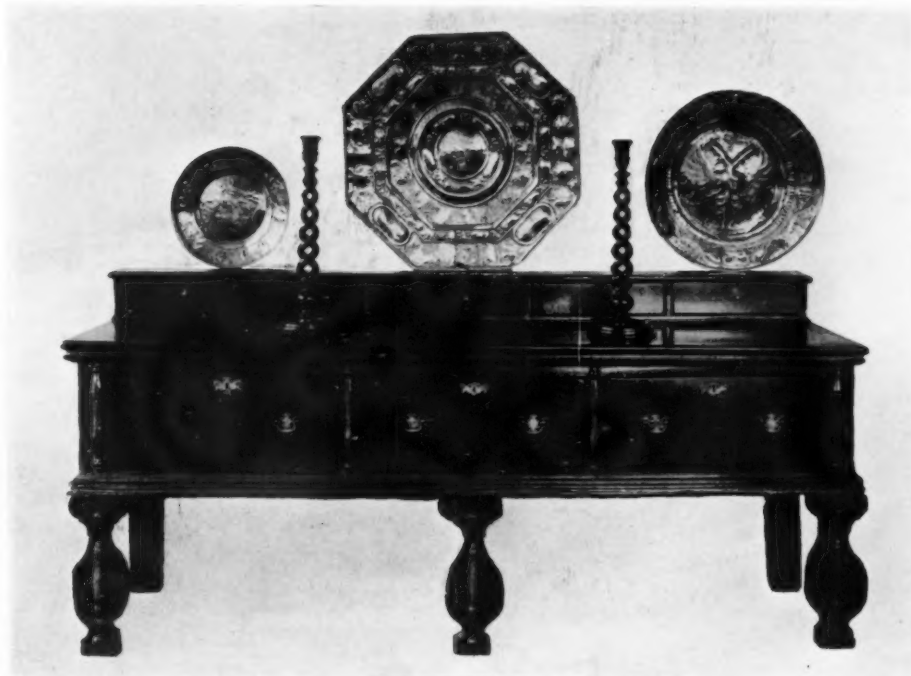
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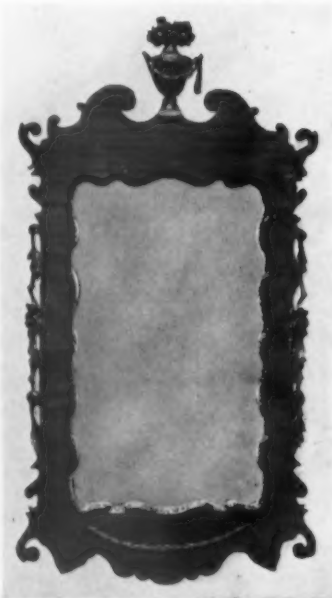
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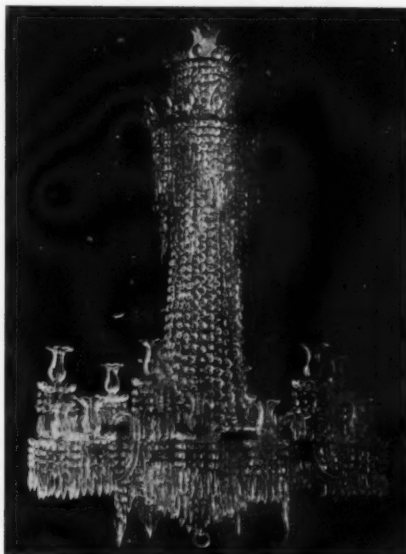
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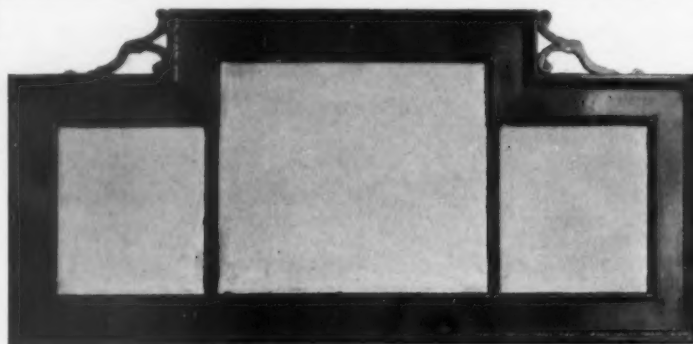
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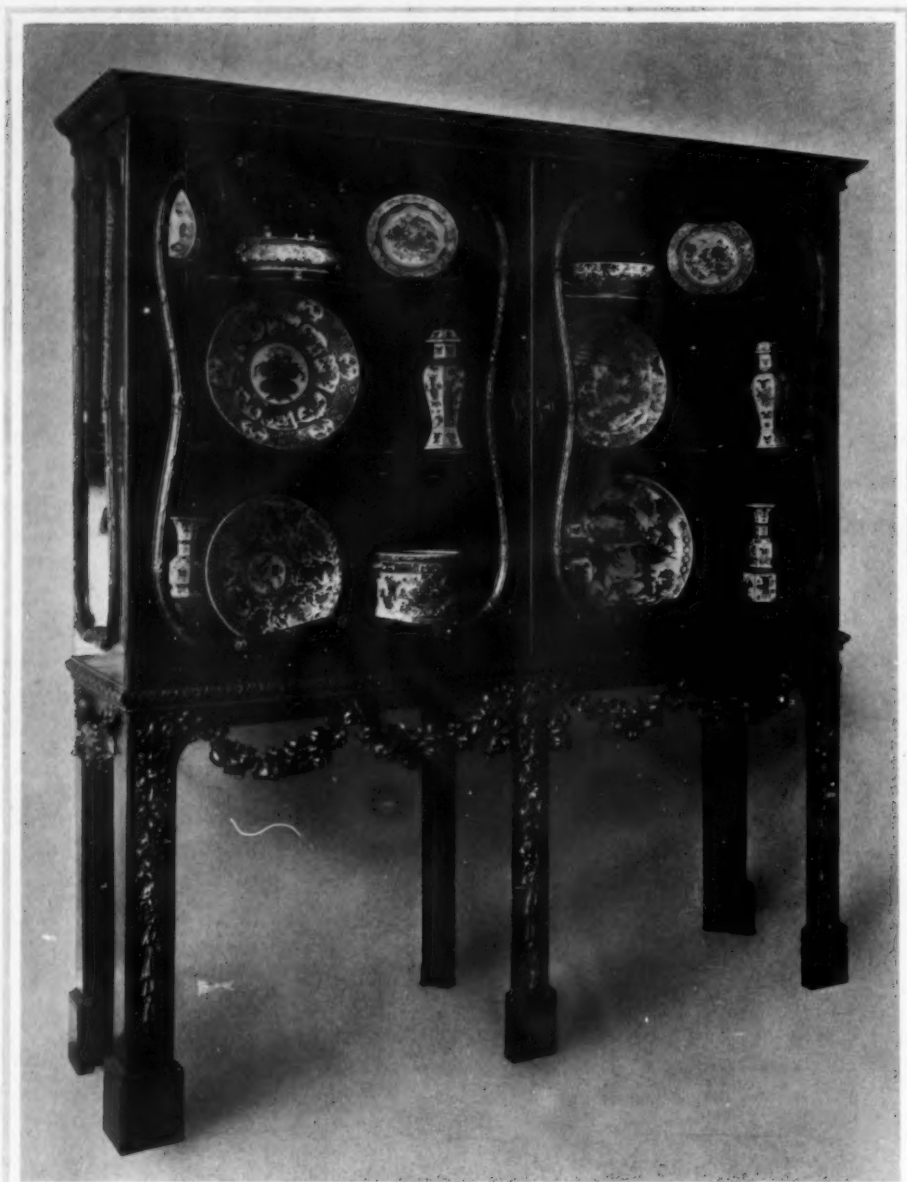
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